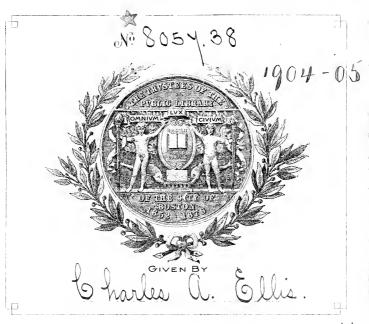
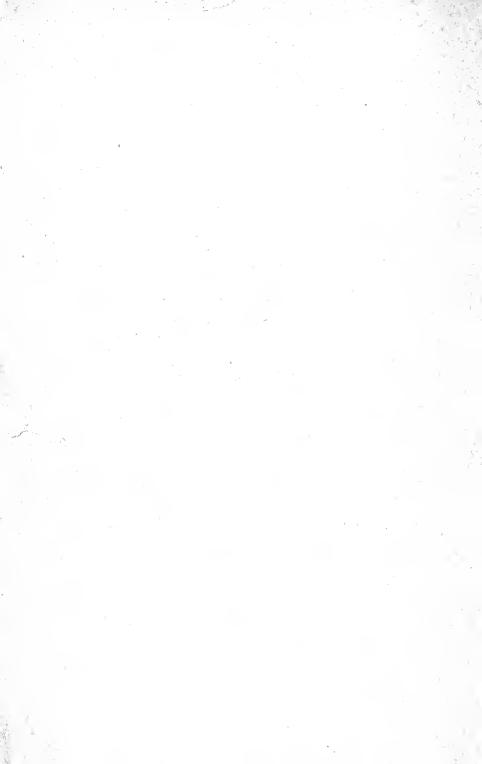


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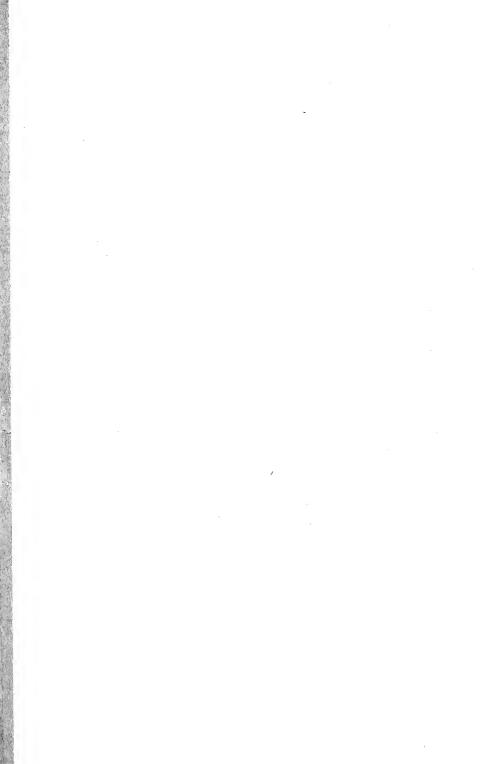


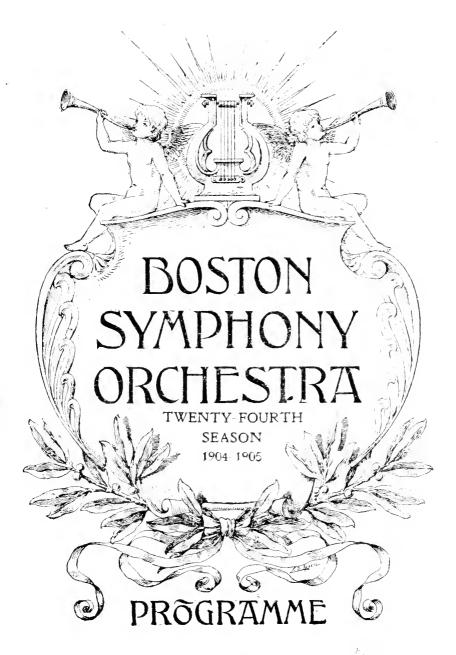
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#### PROGRAMME.

In Memor	ry of	ANTON	DVOŘ	ÁK.	Born	1 Septe	mber 8, 1841.	Died May 1	1904.		
Dvořák			•		•		Overture, '	'Othello,'' O	p. 93		
Dvorák Solo, "Inflammatus et Accensus," from the "Stabat Mater," Op. 58  Mrs. Louise Homer.											
Dvořák  I. Praeludium (Pastorale). II. Polka: Trio. III. Menuett (Sousedska). IV. Romanze. V. Finale (Furiant).											
Dvořák	•		rtet, " Op. 58		est :	Homo	", from the	"Stabat Ma	iter,"		
Dvořák	I. II. III. IV.	Adagio: Largo. Scherzo. Allegro c	Allegro	World molto.	," O <sub>I</sub>	5, in 0. 95	E minor,	"From the	New		
SOLOISTS:											

Mrs. GRACE B. WILLIAMS. Mrs. LOUISE HOMER. Mr. THEODORE VAN YORX. Mr. L. B. MERRILL.

There will be an intermission of ten minutes before the symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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#### ANTON DVORAK.

Anton Dvorak was born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841. His father was an innkeeper who also slaughtered animals for the neighborhood, and he wished his son to be a butcher, but the boy was infatuated with strolling musicians. "Entranced he stood before the fiddlers and trumpeters, and followed the music with reddened cheeks and sparkling eyes. The music played by these country bands was not of a high class; but the genuine Bohemian polkas and marches were enough to set the pulse of the musical child a-throbbing." The father handed Anton over to a schoolteacher, who taught him to sing and to fiddle. Anton then studied harmony and the organ with Liehmann at Zlonitz, where he copied parts of dance music from the score, and then he took lessons for a year at Kamnitz. In 1857 his father, who finally consented to let him be a musician, saved enough money to send him to Prague, where he studied with Krejci and Pitzsch at the conservatory, with the intention of being an organist. Anton soon knew want. For a time he struggled along as a violinist in a tavern band. In 1862 he became a viola player at the National Theatre. Befriended by Smetana and Carl Bendl, he began to compose serious music, and in 1862 he wrote his first string quartet. He wrote much that he destroyed,—two symphonies, an opera, etc.\* In 1873 he became organist of St. Adelbert's Church. He gave up his orchestral position, although his salary as organist was at first only thirty florins, then sixty, and finally one hundred and twenty (about sixty dollars a year). He married. A hymn, "The Heirs of the White Mountains," for mixed chorus and orchestra, was performed, and other works by him were played at local

\*The Allgemeine Musik-Zeitung stated recently that several unpublished works have been found among the manuscripts left by Dvorak: three symphonies, one in B-flat, bearing the date 1865, the second in E-flat (1855), and the third in D minor; two overtures, entitled "Tragic" and "Dramatic," and an orchestral rhapsody; a quartet for strings, in A, marked Op. 1, also a quintet for strings.

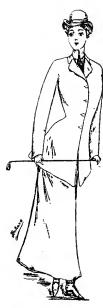
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Allowellt Go, Chests Iterling Silver Soo to 3000 Tea Services Useful Bowls concerts. Poor and averse to teaching, he applied to the Ministry of Education at Vienna for one of the annual stipends which it allows to "young, poor, and talented artists." Dr. Hanslick, one of the commissioners in charge of this pension fund, and Herbeck, also a commissioner, were interested in a symphony sent by Dvorak, "writ ten in a rather disorderly and unconventional style, but at the same time giving evidence of much talent." The stipend was given to Dvorak, and Brahms, who succeeded Herbeck as a member of the commission, found a publisher. The publication of "Slavonic Dances" made the composer famous. He went to England as a conductor after the production in London of his "Stabat Mater." "The Spectre's Bride" was composed for the Birmingham Festival of 1885; "St. Ludmila," for the Leeds Festival of 1886. In 1891 the University of Cambridge gave him the degree of Doctor of Music.

He went to New York in 1892, leaving his chair at the Conservatory of Prague, to be the director of the National Conservatory. The contract was for three years, and his salary was \$15,000 a year. He was not happy in New York. A simple man, he yearned for his home, and in 1895 he returned to Prague and to the Conservatory of that

eity.

Mr. Thomas Tapper, of Boston, saw Dvorak shortly before his death. Mr. Tapper's description of his visit was published in the Musician

of June, 1904:—

Every one especially in America, who knows his name, immediately thinks of him as the creator of the 'New World' music, as the man who dared to take our Southern negro songs and give them permanent setting—incidentally founding an American school of music thereby. No subject of human interest irritated Dvorak more than this misconception. Only a few months ago he told me, with no little earnest insistence, that nothing was farther from his mind, in writing the New World Symphony and the chamber music, than to try to establish an American idiom (let alone an American school); and he did not use any existing melodies in this music. At the same time he said, regretfully, that this story had travelled far from America,

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and brought upon him elsewhere the charge of having written for American *réclame*. Dvorak had no ulterior motive in his New World music than to give expression to a melodic, harmonic, and rhythmic character that attracted him. But this has been said a thousand times, and the misconception still maintains, and, no doubt, it always will.

"I had the pleasure to spend a morning with Dvorak at his home. No present-day activity in music or literature escaped him. The writings of Gorki and of Tolstoi, the music of Richard Strauss, of the younger Italians, of Charpentier, Massenet, d'Indy, and many others, he discussed with enthusiasm, often critical, often appreciative, illustrating his remarks frequently by opening the score of 'Guntram,' or 'Louise,' or some other modern work, and playing a passage to elucidate his meaning. He was not slow nor hesitant in condemning certain modern passages of 'stupid fifths' which are supposed to give local color. Of a few modern works he spoke with logical clearness in respect to the relative strength of text and music; and the pit fallen into by the author of a popular work who, to a theme of no elevated character, has written music much above it, seemed to him an incomprehensible misfortune.

"He declared his intention of never again devoting himself to small works. And, to my query as to what he included under small works, he answered: 'Symphonies and chamber music.' On his table and

piano there were three operas. . . .

"Dvorak had many pleasant remembrances of his life in America, of many musicians and writers he asked in particular; he seemed to hold in memory, as perhaps the pleasantest occasion, the first per-

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formance, on a Sunday morning to an audience of a few friends, at the Conservatory, of his F major (also 'New World') quartet by the Kneisel Quartet. But he had no lingering desire ever to return to New York. All the while we talked, except when he sat at the piano, we walked back and forth in his study. When he mentioned returning to America he conducted me to a window overlooking the court yard, and not the pleasantest court yard in Prague to look upon at that, and said: 'Perhaps you wonder why I live here. My children were born in this house. It is many years since I first came here to live. All the while I was in America I paid for this apartment, so that we might come back home, to it. Now, I do not want to leave it again. I am happy with my work and with my life. Why should I trouble myself and break up my home for the sake of earning a lot of money so far away?'"

\*\*\*

Some no doubt remember Dvorak's appearance in Boston when he led his Requiem at a Cecilia concert (November 30, 1892). The modest and shy man abhorred the publicity thrust upon him in New York. His chief delight there was to saunter along the sidewalks of the East Side, peering into shop-windows, listening to hand-organs. He was quick to find good in common tunes when they had some trait of ingenious individuality: he was pleased with camp-meeting and plantation melodies, and he used them or imitated them for thematic material without the preposterous intention of basing a national school of music on such a foundation. He lived for his family and his music.

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Already four vocal and three pianoforte numbers have appeared, and within

the next few days there will be issued the following: -

"Songs by Thirty Americans," edited by Rupert Hughes; Wagner—"Lyrics for Soprano," edited by Carl Armbruster; Wagner—"Lyrics for Tenor," edited by Carl Armbruster; "Modern French Songs," in two volumes, edited by Philip Hale; Liszt—"Ten Hungarian Rhapsodies," edited by August Spanuth and John Orth. Price, in paper, \$1.50; cioth, \$2.50, each.

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Dvorak died at Prague on May 1, 1904. His opera "Armida" had been produced only a short time before—on March 25—without popular success. A carefully weighed article on Dvorák, the composer, by Dr. Viktor Joss, of Prague, was published in Die Musik of the latter half of June. A list of his chief works is included in the article. Dvorak's last ambition was to shine as a composer of operas.

"OTHELLO," OVERTURE FOR GRAND ORCHESTRA, Op. 93.

The "Othello" overture is really the third section of Dvorak's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The second is known as "Carneval," Op. 92.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvorak before his journey to America. The composer conducted.

The first performance in America was at the concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvorak, who then made his first appearance in this country. The solo singers were Mme, de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H: Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: the New World of Columbus and the



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New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvorak himself. The description is at times curiously worded, and Desdemona is represented as "retiring" instead of "going to bed."\*

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The overture "Nature," or, as Mr. Apthorp translated the German title, "On Nature's Bosom," or "Mid Natural Scenery," was described, as was the second overture, "Life," entitled at the first performance at Prague "Bohemian Carnival" and now known simply as "Carnival." The former was likened unto "Il Penseroso," the latter to "L' Allegro."

"Love," or "Othello," was described as follows: "If the first two parts represented the impressions of Nature and Life as gay and stirring in general, the third overture lets Love appear as a serious and burning passion. The composer has tried to express some of the

\* Richard Grant White said: "If you are going to bed, say so, should there be occasion. Don't talk about retiring, unless you would seem like a prig or a prurient prude."



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emotions engendered in him by the final scenes of 'Othello' as an embodiment of both the gentlest and the fiercest expressions of love. The composition is by no means a faithful musical interpretation of the Shakesperean lines, but rather the after-revery of a man whose imagination has been kindled by the theme of the play. Though the main part is written in F-sharp minor, as befits the serious and fiercely intense character of Othello's passion, it begins with a choral-like dominant in C-sharp, the prayer of Desdemona before retiring. she is still praying for herself and for her husband, weird sounds in the orchestra suddenly announce the approach of the murderer. is but an effect of the imagination, however, for presently the prayer of Desdemona continues till she falls asleep. Once more the orchestra announces the approach of Othello. This time it is he. He pauses at the threshold. He enters the room, looks long at Desdemona, and kisses her. The theme changes to an allegro. Desdemona awakes, and then follows the cruel, pathetic scene between Desdemona and the Moor:—

Alas, why gnaw you so thy nether lip? Some bloody passion shakes your very frame.\*

"Her entreaties are answered by the deep threats of Othello. Gradually the imaginary conversation becomes tinged with a note of melancholy, and a regretful love scene ensues, according to the composer, till the Moor's jealousy and mad revenge gain the upper hand again. This motif is worked out at some length in the elaboration, and especially the deep notes of Othello's lion-like anger are sounded repeatedly. In the end he restrains himself no longer. The scene of anguish follows. Desdemona throws herself at his feet:—

DES. Kill me to-morrow, let me live to-night!

Отн. Nay-

DES. But half an hour.

OTH. Being done, there is no pause. Des. But while I say one prayer!

OTH. (smothering her). It is too late.

\* This quotation is here given as in the programme, not as in the play.



## Chis Cut

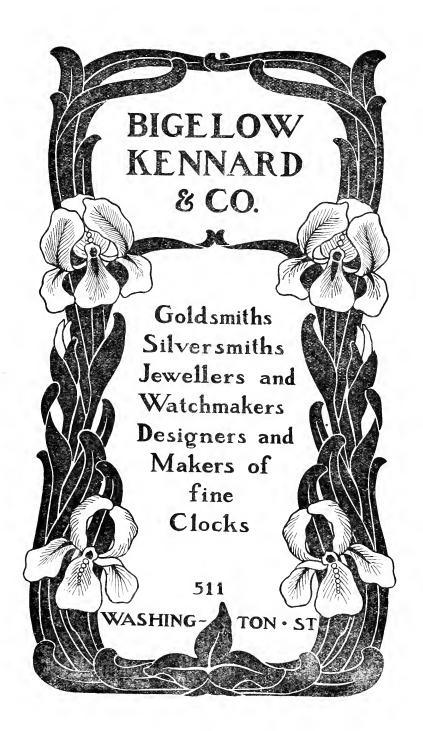
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"Othello rises from the deed, and looks wildly about him. Then comes the wild, remorseful reflection that he may have been deceived.

Had she been true, If heaven would make me such another world, Of one entire and perfect chrysolite, I'd not have sold her for it.

"The choral motif of Desdemona's appeal surges up from the overlying themes, this time in the deep tones of Othello. It is his turn to make his last prayer."

\*\*\*

"Othello" is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, bass drum, cymbals, harp, and strings.

The work begins with an introduction, Lento, F-sharp minor, 4-4. A double pianissimo chord of the brass with English horn is followed by a passage in F-sharp major for muted strings. There are rhetorical interruptions in the course of the development of this passage. The main body of the overture is an Allegro con brio, in F-sharp minor, 3-4. After preluding between wood-wind and 'cellos and bassoons on figures from the first theme a crescendo leads to the theme itself, announced fortissimo by full orchestra (without trombones). There is a short development. After a modulation to F major the second theme is sung by the oboe and the first violins (tremolandi sul ponticello). The development of this theme is more extended. There is scarcely any free fantasia, and the third part begins about as the first

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In addition to performances in Jordan Hall, the usual performances will be given in Boston Theatre (dates to be announced).

# each) will be awarded at a competition to take place at the Conservatory on October 18 at 8 P.M. Competitors must apply in person at the Conservatory on Saturday, October 15, 10 to 12 A.M., Monday, October 17, 2 to 4 P.M., Tuesday, October 18, 10 to 12 A.M.

Mr. LOUIS C. ELSON will give an analytical lecture on "Parsifal" in Jordan Hall on Thursday, October 20, at 3 P.M. Complimentary tickets may be obtained by applying to Ralph L. Flanders, Manager of the Conservatory.

did, but in double fortissimo in the full orchestra. The development of this part is free.

\*\*\*

"In der Natur" was performed in Boston for the first time at a Symphony Concert, December 7, 1895; "Carneval" at a Symphony Concert, January 5, 1895; "Othello" at a Symphony Concert, February 6, 1897.

\*\*\*

#### MUSIC TO "OTHELLO."

OPERAS: "Otello," opera in three acts, book by Marchese Berio, music by Rossini (Naples, December 4, 1816). "Otello," opera in four acts, book by Boito, music by Verdi (Milan, February 5, 1887, with Tamagno and Maurel as the Moor and his Ancient, Pantaleoni as Desdemona, and Petrovitch as Emilia. First performance in Boston at the Grand Opera House, April 30, 1888, Mmes." Tetrazzini and Scalchi, Messrs. Campanini and Galassi). "Otheller," parody by Ad. Müller, the elder, Vienna, about 1828. "Un Othello," one-act operetta, by L. E. Legouit (Paris, 1863), is merely a jealousy scene after the manner of Othello. "Othello tamburo," operetta in three acts, by Bertosi and Deperis (Cormono, May, 1892).

OVERTURES: "Othello," by Karl August Freiherr von Klein. First performance at Mannheim at a concert, March 5, 1830. This overture served for many years as a prelude to the performance of the tragedy in the Berlin Royal Theatre. "Othello," in E major, Op. 2, by Karl Müller, first performed in 1843 at the eighteenth Gewandhaus

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<sup>—</sup> Boston Globe, October 7, 1904.

concert of that year at Leipsic. "Othello," by Joachim Raff, composed at Frankfort-on-the-Main in 1879. "Othello," by Clarence

Lucas (London, September 20, 1898).

Symphonic: "Othello," symphonic poem by Zdenko Fibisch, first performed at a concert of the Philharmonic Society, Prague, December 7, 1873. Symphonic Prologue to "Othello," Op. 27, by Arnold Krug, performed in Boston at a concert of the Boston Symphony Orchestra,

January 15, 1887.

Songs: Music has been set to songs in "Othello," by Jos. Klein (Berlin, Schlessinger), F. von Boyneburgh, Op. 16 (Offenbach, André), Löwe, Op. 9 (Leipsic, Hofmeister). There are these English settings of "And let me the cannakin clink, clink" (act ii., scene iii.): by Pelham Humphrey, 1673, song for solo soprano ("Musica Antiqua," II., 171, 1812); by an unknown (Caulfield's collection); by W. Linley (1816); round for three male voices (Linley's "Dramatic Songs of Shakespeare").

Iago's "King Stephen" is an old English ballad that had its own

tune.

Desdemona's "Willow Song": the old air is found in Thomas Dallis's manuscript "Lute Book" with the title "All a greane willow" (this book, dated 1583, is in the library of Trinity College, Cambridge); setting by Giordani for solo voice (1783); an anonymous glee for four voices (London, 1800 (?)); Giordani's glee arranged by J. Morehead for three voices; James Hook's solo for mezzo-soprano (1800) was sung by Mrs. Jordan (see "Shakespeare Vocal Album," 1864); song for soprano by Dr. I. Kemp (1807) in "Vocal Magazine of Canzonets";

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song by W. Linley (1816) in Linley's "Dramatic Songs of Shakespeare"; Sir Henry Bishop's song (1819) was sung in "Comedy of Errors" by Miss Stevens; Sir Arthur Sullivan wrote a song for contralto in 1865; W. Shield began a song, but did not finish it; Michael Watson used the text for a part-song. Mr. Dolmetsch uses in his concerts a version with lute accompaniment from a manuscript transcribed, according to him, about 1550. For notes concerning this old song see Mr. Louis C. Elson's entertaining and valuable "Shakespeare in Music" (Boston, 1901). It may be added that, when the jailer's daughter in Beaumont and Fletcher's "Two Noble Kinsmen" went mad for love, she "sung nothing but 'Willow, willow, willow," and in this play some find Shakespeare's hand.

Solo: "Inflammatus et Accensus," from the "Stabat Mater."

It is said that Dvorak composed his "Stabat Mater" at Prague about 1876, when he was almost unknown, poor, and a church organist. It was performed for the first time March 10, 1883, at London by the London Musical Society, led by Joseph Barnby. The solo singers were Mme. Howitz, Mrs. Fassett,\* Messrs. Cummings and F. King.

The first performance in Boston of the complete work was by the Cecilia, Mr. Lang conductor, January 15, 1885, when the solo singers were Mrs. J. E. Tippett, Miss Mary H. How, Messrs. W. J. Winch and E. C. Bullard. Mr. Foote was the organist. "Eia Mater," "Fac ut Ardeat," "Tui Nati," "Fac me vere," and "Virgo, Virginum Praeclara" had been produced by the Cecilia, January 24, 1884, with Messrs. G. J. Parker and C. E. Hay as the solo singers. The "Stabat Mater" was sung here by the Handel and Haydn on February 2, 1891, with Mme. de Vere-Sapio, Miss Winant, Messrs. W. J. Winch and Emil Fischer as the quartet.

\*\*\*

Inflammatus et accensus, Per te, Virgo, sim defensus, In die judicii.

Fac me cruce custodiri, Morte Christi praemuniri, Confoveri gratia.

\* Mrs. Isabel Fassett, an American contralto, a daughter of the late E. D. Palmer, the sculptor, and sister of Mr. Walter Palmer, the painter, lived for many years at Albany, N.Y. A pupil of Mme. Rudersdorff and Francis Korbay, she sang in concerts and at the Worcester (Mass.) Festivals of 1879, 1884. Her voice was a deep, pure contralto, of limited range, but of uncommon richness. She has made London her home for over twenty years.



From thy own my heart enflaming, Help me, in the last day, claiming Thy protection sheltering.

Let me, in my earthly striving,
Find myself, by grace, deriving,
From the cross, security.

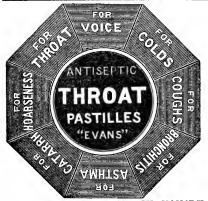
Englished by John D. Van Buren.

\*\*

The "Stabat Mater" is attributed to Jacobus de Benedictis, or, as he is more familiarly known, Jacopone. Born at Todi of a noble family, he died, very old, in 1306. His wife died a violent death, and the peculiar circumstances affected him so that he left the world and its pomps to enter the Order of Saint Francis, but he was never more than a lay brother. He wrote, in Italian, spiritual songs and satires, and for the freedom of the latter, in which he attacked the abuses of the time, he was often imprisoned. Some of his poems are distinguished by gross buffoonery. His "De Contemptu Mundi" is published in Trench's "Sacred Latin Poetry," with a short biographical preface. Jacopone is the author of a beautiful "Stabat Mater" of the blessed Virgin by the cradle of Bethlehem, which was Englished by Dr. Neale.

Remy de Gourmont has pointed out in his "Le Latin Mystique" (Paris, 1892) that Jacopone did not originate the rhythm or the whole of the text of this famous lamentation, but, with at first vague intentions, he created a definite poem, "perfect as the superhuman sorrow that had struck his heart." Thus some of the lines, as "O quam tristis et afflicta," etc., are in a sequence that is as old as the eleventh century at least. Other lines are in a long sequence, "Planctus beatae Mariae virginis"; and in another version of this sequence is found

Quis est homo qui non fleret Christi matrem si videret In tanta tristitia.



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Lines are also taken from Bonaventura's "Recordare sanctae crucis." The rhythm is found in a sequence entitled "De Tribulatione B. M. V." Furthermore, Jacopone himself had written in Italian a dialogued complaint on the agony of Christ and the sorrows of the Virgin Mother, with the Virgin, a mysterious messenger who sees the scene on Calvary and describes it to her, and the People. For a full discussion of the origin of the poem see de Gourmont's book, pp. 307–322.

For a learned study of the "Stabat Mater" as treated by composers, with many illustrations in notation, see C. H. Bitter's "Eine Studie

zum Stabat Mater" (Leipsic, 1883).

SUITE FOR ORCHESTRA, Op. 39.

This suite was played for the first time in Boston at a Symphony Concert, October 22, 1887. The first performance in New York was at a concert of the Thomas Popular Series, March 31, 1887.

The suite is in five movements.

- I. Praeludium (Pastorale), D major, allegro moderato, 4-4. The movement is scored for two oboes, two bassoons, two horns, strings. The chief melody, introduced by the first violins, to which oboes are added, rests on a constantly-moving pedal, at first in the bassoons and 'cellos, while horns sustain. This theme is transferred to other instruments, but its rhythmic character is preserved. An episode for oboes and bassoons appears before the climax. The parts are then lessened, and there is a quasi-andante section of a few measures before the soft ending in the original tempo.
- II. The Polka, allegretto grazioso, D minor, 2-4, is scored for two oboes, two bassoons, two horns, strings. The Trio, poco più mosso, is in D major.

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The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceedingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the madness? A rhymer of his day would have us think so:—

"C'est le grand Louis Philippe, Qui s'est fichu par terre, En dansant la polka Avec la reine Victoria,"

Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with

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the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

By those steps so unconfined, By that neat kick-up behind, Coulon's hop, and Michau's slide, Backward, forward, or aside, By th' alternate heel and toe, Polka mou, sas agapo.

Yet some failed dismally in their skipping ambition: witness the sad case of Elise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").

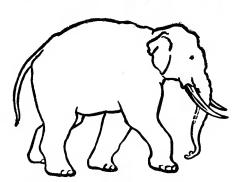
The Strausses of Vienna gave 116 as the proper metronomic pace

of the polka, and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, quasi Polka, bears me in recollection back to the joyance of my youth, when as a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische Nationaltänze: Culturstudie," by Alfred Waldau, two volumes, Prague, 1850.

III. The Menuett (Sousedska), B-flat, allegro giusto, 3-4, is scored for two flutes, two clarinets, two bassoons, strings. The theme is announced by clarinets and bassoons, then by violins. After an episode that contains fresh material, the chief theme appears with a fuller harmonic treatment.

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Czerwinski describes the ancient Bohemian minuet, "starocesky minet," as noble in its simplicity and grace; it was distinguished by a slow and measured rhythin.

According to the same writer, the Sousedska, the explanatory title here added by Dyorak to this minuet, resembled closely an Austrian ländler, but it was a still slower dance, and often the dancer did not move from standing-ground. The melody of the sousedska is characterized as "original, emotional, delicate, often sentimental."

Verses were often sung while the sousedska and the minuet were danced. With the former, sacred words with a church tune were often

sung, as

Ach, mein allerliebster Herrgott, Wie bestehe Aermster ich, Komm' ich vor den Richtstuhl Gottes? Davor fürcht' zumeist ich mich!

Bin im Gottesdienst fahrlässig— Dies zu leugnen sei mir fern, Ach, der Welt galt all mein Dienen, Mehr, als meinem Gott und Herrn!

In the Bohemian minuet the man and the woman held each other with crossed hands and walked gravely toward each other, and they often sang:—

Gieb uns, Gott, Gesundheit, Hier in uns'rer Gegend, Gieb uns, Gott, Gesundheit, gieb!

Another favorite minuet song was as follows:-

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Romanze. This movement in G major, andante con moto, 9-8, is scored for two flutes, two oboes, one English horn, two bassoons, two horns, strings. A movement that demands no explanation.

V. The Finale (Furiant), D minor, presto, 3-4, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The chief theme is announced at once by the oboe, then taken up and extended by the strings. This movement is by far the most extended and elaborate one of the suite.

The furiant, also known as the sedlák (the peasant), is a characteristic and popular Bohemian dance, in which the male imitates a proud. puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska.

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, Music Review and Music; and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

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Quis est homo qui non fleret, Christi matrem si videret In tanto supplicio? Quis posset non contristari Piam matrem contemplari Dolentem cum filio?

Pro peccatis suae gentis, Vidit Jesum in tormentis, Et flagellis subditum. Vidit suum dulcem natum, Morientem, desolatum, Dum emisit spiritum.

Who's the man refrains from weeping, While in view Christ's mother keeping, Pain'd beyond all measuring? Who can help her burden sharing, When, with Jesus, she is bearing All his cruel torturing?

Him she saw severely scourged And, so men from sin were purged, Prompt himself to immolate; Him in death now agonizing, While to God his soul is rising, Sees abandon'd, desolate.

Englished by John D. Van Buren.

Symphony in E minor, No. 5, "From the New World," Op. 95.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was on December 30 of the same year.

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Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words.\*

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning Much of the American criticism, in particular, was and purposes. based on the notion that by American music Dr. Dvorak meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvorak in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America The origin of that folk-song has little to do with the argu-

\* From a little pamphlet, "Antonin Dvorak's Quartet in F major, Op. 96" (New York, 1894).

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ment, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvorak, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

\* \*

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that

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this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature": \* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation, or on campmeeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folksongs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folksongs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.



The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvorak's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully

\* Chapter xix, of " A Mission to Gelele, King of Dahome."

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this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

\* \*

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia

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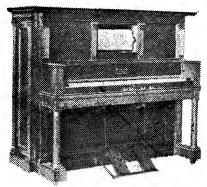
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the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvorak is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the woodwind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

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Symphonies: In D major, No. 1, Op. 60, October 27, 1883,\* January 30, 1886, March 29, 1890.

In D minor, No. 2, Op. 70, October 23, 1886,\* November 19, 1888, March 21, 1891, February 25, 1893, January 4, 1896, April 1, 1899, November 21, 1903.

In G major, No. 4, Op. 88, February 27, 1892 (first time in America). In E minor, No. 5 (or 8, as it is sometimes reckoned), Op. 95, "From

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Symphonic Poem: "Heldenlied," Op. 111, November 18, 1899.\*

OVERTURES: To the opera, "Peasant and Rogue," March 8, 1884\*(?); "Husitzka," Op. 67, November 26, 1892,\* December 21, 1901; "Carneval," Op. 62, January 5, 1895,\* April 9, 1898, February 4, 1899; "In der Natur," Op. 61, December 7, 1895\*; "Othello," Op. 93, February 6, 1897,\* March 16, 1901.

Suite in D. Op. 39, October 22, 1887,\* February 2, 1889, October

29, 1892, November 20, 1897.

Symphonic Variations, Op. 78, February 23, 1889,\* December 31, 1898.

Slavonic Dances: Nos. 4, 1, November 5, 1881; No. 3, December 2, 1882; Nos. 5, 6, March 17, 1883; No. 8, February 23, 1884. Third and Fourth Series, Nos. 1, 2, 6, 7, 8, November 17, 1888.\* Three Slavonic Dances (not specified on programme), January 30, 1892.

Slavonic Rhapsodies, Op. 45: No. 1, December 23, 1886,\* February 8, 1902; No. 2, October 21, 1893\*(?); No. 3, October 24, 1896,

January 26, 1901.

Legends, Op. 59, 1, 2, 3, 4, November 6, 1886,\* April 5, 1902. Violin Concerto, Op. 53, November 17, 1900\* (T. Adamowski).

Concerto for Violoncello, Op. 104, December 19, 1896\* (A. Schroeder), January 6, 1900 (A. Schroeder).

"Waldesruhe," solo for 'cello, March 2, 1895 (A. Schroeder).

Rondo for 'Cello, Op. 94, April 3, 1897\* (L. Schulz).

Songs: Four Gypsy Songs, April 20, 1889 (W. J. Winch), January 25, 1890 (W. J. Winch)†; Recitative and Aria, "Mine did I once a Lover call," from "The Spectre's Bride," October 20, 1894 (Emma Juch); "Gute Nacht," April 2, 1904 (Muriel Foster).

DVORAK WITH OTHER SOCIETIES.

Thomas Concerts: Slavonic Rhapsody, Op. 45, No. 3, April 14, 1880.\*

†" Mein Lied ertönt" and "Als die alte Mutter" were sung in London by Mr. Winch at a Philharmonic concert, March 20, 1884, and at the Crystal Palace, March 22, 1884, when the composer accompanied. Mr. Winch sang them at an Apollo concert in Boston, Dec. 8, 1886.

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PHILHARMONIC CONCERTS: Slavonic Dances, Nos. 7, 8, December 5, 1879\*; Nos. 3, 4, November 5, 1880.

EUTERPE: Quartet in E-flat, Op. 51 (Campanari Quartet), March 24,

1886.

KNEISEL CONCERTS: Sextet in A major, Op. 48, February 8, 1887\*; Quintet in E-flat major, Op. 97 (MS.), March 19, 1894\*; Quartet in E major, Op. 80, February 27, 1889\*; Quartet in F major, Op. 96 (MS. and first performance in public), January 1, 1894\*; Quartet in A-flat major, Op. 105, October 26, 1896.\*

\*\*\*

"The Spectre's Bride" was produced here by the Cecilia, May 13, 1886, with Miss Kehew and Messrs. G. J. Parker and Max Heinrich as the soloists, May 13, 1886; repeated March 17, 1887, December 2, 1889, December 4, 1896.

The Requiem mass was produced by the Cecilia, November 30, 1892, with Mrs. Barnard-Smith, Miss Mary H. How, and Messrs. Ricket-

son and Beresford as soloists. Dvorák conducted.

"Praise Jehovah," Psalm cxlix., by the Boston Singers' Society, February 27, 1890\*; repeated February 18, 1891.

"The Woodland Angelus," Boylston Club, December 6, 1887.\*

A Patriotic Hymn, Cecilia, March 22, 1888.\*

Sonata for Violin and Pianoforte, Op. 57 (Messrs. Lichtenberg and Foote), at Mrs. Stockwell's concert, 1886–87.

Piano Trio in F minor, Op. 65 (Messrs. Whiting, Loeffler, Giese),

February 16, 1888.\*

Piano Concerto in G minor, Op. 33 (Mr. Whelpley), at one of Mr. Lang's piano concerto concerts, March 25, 1890.\*

Quintet for strings in G, Op. 77, Listemann Quartet, November

25, 1889.\*

Quartet in C major, Op. 61, Adamowski Quartet, November 3, 1890.\* Piano Quintet in A, Op. 81 (Howard F. Pierce and the Kneisel Quartet), March 28, 1891.\*

This list is necessarily incomplete, and is no doubt subject to correc-

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Beethoven	٠	Symphony in B-flat major, No. 4
Joachim .		Hungarian Concerto for Violin
Paul Dukas		Scherzo, "L'Apprenti Sorcier" (First time.)
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CONCERT ETUDE			. Sternberg
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MOZART.

Quartet in C major

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SCHUBERT.

Quintet for 2 Violins, Viola, and 2 Violoncellos

SCHUMANN Quartet in F major, Op. 41, No. 2

BRAHMS. BRAHMS.

Piano Quintet in F minor Ouartet in A minor

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BOCCHERINI.

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CHOPIN.

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SATURDAY EVENING. OCTOBER 22. at 8.00 o'clock.

#### PROGRAMME.

TO (1)

Beetnoven		Symphony No. 4, in b-nat major, Op. 66					
		Adagio; Allegro vivace.					
	II.	Adagio.					
	III.	0					
		Trio: Un poco meno allegro.					
	IV.	Finale: Allegro ma non troppo.					
Joachim		. Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11					
	I.	Allegro un poco maestoso.					
	II.	Romanze: Andante; più moto, poco allegretto; allegretto.					
	III.						
Dukas		Scherzo, "The Sorcerer's Apprentice"  (After a ballad by Goethe.)  (First time.)					
Wagner		Overture to "Tannhäuser"					

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SYMPHONY IN B-FLAT MAJOR, No. 4, OP. 60, LUDWIG VAN BEETHOVEN (Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The Journal des Luxus und der Moden published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

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\*\*

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dia-

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logue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from

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mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

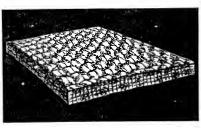
"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

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used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

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\*\*\*

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Mr. WILLY HESS was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, and at the age of ten he gave concerts in Holland and afterward in Belgium, France, and Germany. He was also in America in 1869 with Theodore Thomas's orchestra, and he played in Music Hall, Boston, on November 6, 1869, Léonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1876 he went to Berlin to study with Joachim. In 1878 he was appointed concert-master of the Opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main. He remained in Frankfort for eight years. In 1886 he was called to



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Rotterdam as concert-master, but after two years he was called to Manchester, England, to take the place of Ludwig Strauss; who had resigned his position as concert-master of the orchestra led by Charles Hallé. In 1895 he settled at Cologne as concert-master of the Guerzenich concerts, leader of the Guerzenich Quartet, and professor of the violin at the Conservatory. He was appointed professor of the violin at the Royal Academy of Music, London, a year or so ago, and he resigned this position to come to Boston as concert-master of the Boston Symphony Orchestra.

Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11 . . . . . . . . . . . . . . . Joseph Joachim

(Born at Kittsee, near Pressburg, June 28, 1831; now living at Berlin)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and he was expected to act as concertmaster in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was allowed in winter to make extended concert tours. It was at Hanover that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts in 1859, early in April. He played it at Hanover, March 24,



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1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty min-Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The Pesth Lloyd Zeitung exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra. on at least a footing of perfect equality." The following paragraph from the Illustrated Times (London), 1862, shows that Joachim was then strongly Hungarian: "To put Herr before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898),—a long drawn-out and fawning eulogy,—speaks of this concerto as follows:



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\*\*\*

The first movement of this concerto was played by Mr. Bernhard Listemann at a concert of the Harvard Musical Association, December 10, 1868. Mr. Listemann played the whole concerto on November 26, 1881, at a Symphony Concert. Mr. Kneisel played the first movement at a Symphony Concert, October 30, 1886. Mr. Winternitz played the first movement at a Symphony Concert, April 12, 1902.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

\*\*\*

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Mr. LOUIS C. ELSON will give an analytical lecture on "Parsifal" in Jordan Hall on Thursday, October 20, at 3 P.M. Complimentary tickets may be obtained by applying to Ralph L. Flanders, Manager of the Conservatory.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).
Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra, Mr. Thomas conductor, January 14, 1899.

Goethe's ballad, "Der Zauberlehring," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister Sich doch einmal wegbegeben!

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Und nun sollen seine Geister Auch nach meinem Willen leben! Seine Wort' und Werke Merkt' ich und den Brauch, Und mit Geistesstärke Thu' ich Wunder auch. Walle! walle Manche Strecke, Dass, zum Zwecke. Wasser fliesse Und mit reichem, vollem Schwalle Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!— Of the old magician rid; And henceforth shall ev'ry spirit Do whate'er by me is bid: I have watch'd with rigor All he used to do, And will now with vigor

> Wander, wander Onward lightly, So that rightly Flow the forrent, And with teeming waters yonder In the bath discharge its current!

Work my wonders, too.

And now come, thou well-worn broom, And thy wretched form bestir; Thou hast ever served as groom, So fulfil my pleasure, sir! On two legs now stand With a head on top; Water pail in hand, Haste and do not stop!

> Wander, wander Onward lightly, So that rightly Flow the torrent, And with teeming waters yonder In the bath discharge its current!

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See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!

Back he then repairs; See how swells the tide! How each pail he bears Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!

Streams renew'd forever Quickly bringeth he; River after river Rusheth on poor me!

> Now no longer Can I bear him; I will snare him, Knavish sprite!

Ah, my terror waxes stronger! What a look! what fearful sight!

Oh, thou villain child of hell!

Shall the house through thee be drown'd?

Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray, #
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oli, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall
Lord and master, hear me call!
Ever seems the flood to fill.

Ah, he's coming! see, Great is my dismay! Spirits raised by me Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Euerates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Euerates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindled-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar,



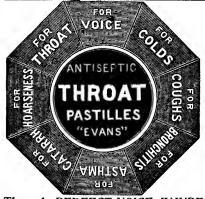
put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, Î found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to. the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one watercarrier, I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."\*

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, glockenspiel, harp, strings.

There is a long and mysterious introduction. The first thome is in

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar

\*" Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113-115.



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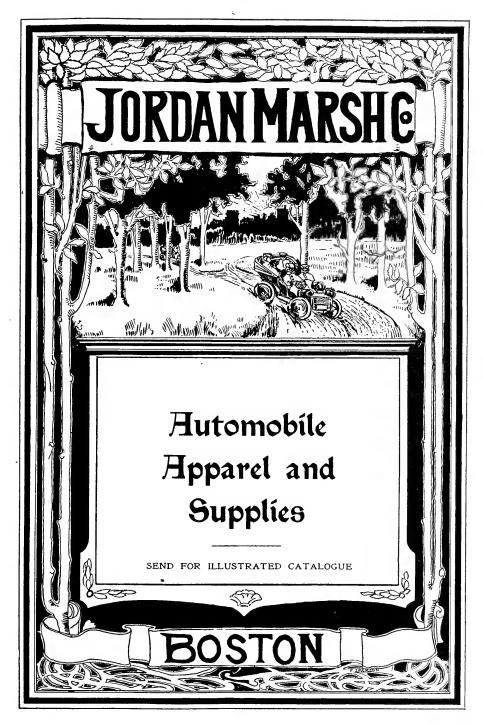
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effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introuced. There is a translation into music of the apprentice's increasing anxiety, until the Sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Paul Abraham Dukas studied at the Paris Conservatory. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome*, and it is hinted that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,\* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18,

1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte.† His sonata, dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Edouard Risler. He has been for several years music critic of the Revue hebdomadaire, and he was also the critic of the Chronique des Arts.

\* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

† Sonatas for the pianoforte have been written by Theodore Gouvy, Georges Pfeiffer, Raoul Pugno, but no one of them met with success.

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OVERTURE TO THE OPERA "TANNHÄUSER". . . RICHARD WAGNER (Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York Evening Post said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the

opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch

as the Landgrave.

\*\*\*

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the

It's a Fownes'
That's all you need to know about a glove.

Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piecolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass

tuba, kettledrums, cymbals, triangle, tambourine, strings.

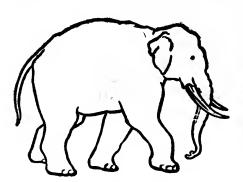
It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot; Right little peace one hath for it, God wot; The scented dusty daylight burns the air, And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free

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fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

\*\*\*

Commentators\* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, November 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not among self(!)-opera-composing Capellmeisters. Do you really know

\*Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhäuser," first published in the Revue Europeenne, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two sougs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of 'Tannhäuser' should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the nonmatopocias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert-programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is that not delicious?)"

\*\*\*

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The

translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely\* voluptuous dance are These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion

\*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of her. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie eries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in cestasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the earol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

\*\*\*

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "The miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic

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43 WEST ST., near Tremont St., Telephone, Oxford 582. BOSTON effect—a splendid, gradual sunrise—was wanting." Again: "For me, it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, October 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

\* \*

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a

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high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the altissimo notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally

to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved beyond the reach of far less gifted singers. He has only brilliance or suavity, not one single true accent of grief." For his sake Wagner was

obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it—unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circum-

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stances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for

vocal indifference or ignorance.

"She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the Landrat Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until





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1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.\* Her father's remark in a letter, "One only could go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice-an originally limited one, robust rather than rich in tone—was already"-Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. There, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,— 'Here bend-there twirl-when you offer hands across, smile,'-and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count

\*See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

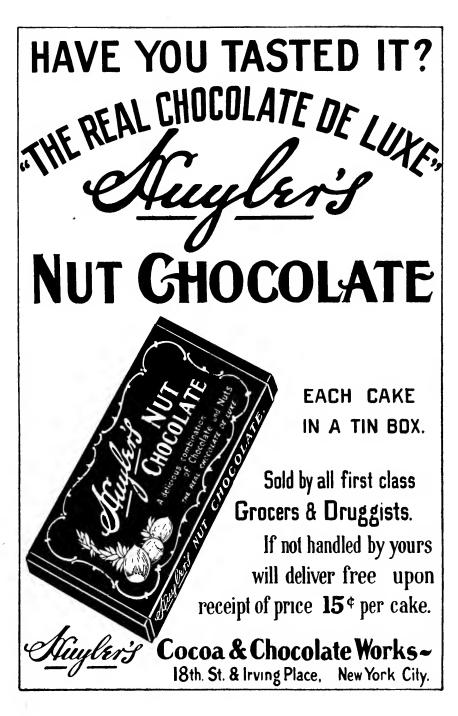
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their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the

first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle\* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and

grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818-72), the Wolfram, was the one singer

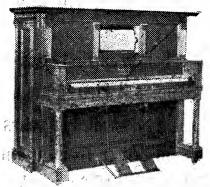
in the first performance that wholly satisfied the composer.

\*\*\*

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

\*Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—Ed.

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"A world-wide reputation has been given by the genius of Wagner

to the legend of Tannhäuser:-

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history." History is too precise, and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to

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which belonged the Gauls, the Irish, the Gaels of Scotland, the inliabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.\* 'What an admirable poem!' said Heine in speaking of an old Volkslied which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a lovebattle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought

\*See Heine's "Der Tannhäuser, eine Legende" (1836).- ED.

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to condemn a sinner, be the sin never so great. God can always for-

give.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it.... It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl.... The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit.... The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic origin; it goes back to the legend of the "Monte della Sibilla."

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores

of the Britannic sea."

Erratum: It is stated on page 45 of the programme-book of last week that Dvorák's "Spectre's Bride" was produced in Boston by the Cecilia, May 13, 1886, "with Miss Kehew and Messrs. G. J. Parker and Max Heinrich as the soloists." For "Miss Kehew" read "Mrs. J. E. Tippett." Miss Kehew's name appeared on the Cecilia programme of that date, but she fell sick and Mrs. Tippett was substituted for her.

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FRIDAY AFTERNOON, OCTOBER 28, at 2.30 o'clock.

SATURDAY EVENING, OCTOBER 29, at 8.00 o'clock.

### PROGRAMME.

Weber	•	•	•	•	Overture, "Oberon"
Bach		•	•	•	Three Movements, orchestrated by W. Gericke
Chopin		•		•	Concerto for Pianoforte in F minor, No. 2
Jos <b>eph</b> S	Suk		•		Symphony in E major, Op. 14  (First time.)

#### SOLOIST:

Mr. VLADIMIR DE PACHMANN.

### STEINERT HALL-

### PIANOFORTE RECITAL by

# JOSEF HOFMANN

Saturday Afternoon, November 5, at 3

PROGRAI	MINIE	<u>. —</u>	
PRELUDE AND FUGUE, E minor	r .		Mendelssohn
PASTORALE, E minor ) CAPRICCIO, E major )			Scarlatti (1683–1764)
SON ATE, Op. 53 (Waldstein)			Beethoven
NOCTURNE, E-flat major VALSE, E minor BERCEUSE MAZURKA, F-sharp minor SCHERZO, B minor			. Chopin
CONCERT ETUDE			Sternberg
MELODIE RUSSE, G minor			Rubinstein
CAPRICE, A-flat			Leschetizky
THROUGH THE CLOUDS		. J	osef Hofmann
OVERTURE, "Tannhäuser".			Wagner–Liszt
Management HENRY \	WOI ESOH	N. Ne	w Vork

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Being a true picture of Japanese Life

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An Interesting Display of Primitive Life. A Revelation of Beautiful Aboriginal Song.

At the afternoon performances, fixed for an hour suited to attendance of children, who delight in the entertainment, no seats will be reserved, and the admission will be 25 cents for children and 50 cents for adults.

Evenings all seats will be reserved, the prices being 50 cents, 75 cents, and \$1.00, according to location.

Tickets will be on sale on and after October 31 at Chickering Hall box office.

Mail orders, accompanied by cash or cheque, addressed to Louie Erville Ware, Chickering Hall, will be filled as received.

MR. HENRY LAWRENCE SOUTHWICK announces HIS FIFTH ANNUAL COURSE OF INTERPRETATIVE RECITALS, TO BE PRESENTED IN RECITAL HALL, NEW ENGLAND CONSERVATORY OF MUSIC, ON FRIDAY EVENINGS, BEGINNING FRIDAY, OCTOBER FOURTEENTH, at 8 o'clock. THE SERIES THIS YEAR WILL BE DEVOTED TO

# Shakespeare's Comedies

TICKETS FOR THE COURSE, FIVE DOLLARS AND FOUR DOLLARS. ON SALE AT CHICKERING HALL AND NEW ENGLAND CONSERVATORY

### **PROGRAMME**

			_	- (		_		
October 21		•	 Mr. WAI					e Music of the Play
October 28	•		 rs. JESSII					erchant of Venice"
November 4	•	•			SE RIDI		lidsumn	ner Night's Dream"
November 11	•	•	Mrs. MA					"As You Like It"
November 16				•				"Twelfth Night"



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Mr. RUDOLF KRASSELT, Violoncello

1904-1905

### SIX CONCERTS of CHAMBER MUSIC On MONDAY EVENINGS,

November 7, November 28, January 2, February 6, March 6, and April 10

Assisted by Mme. BLOOMFIELD-ZEISLER, Mr. EUGENE D'ALBERT, and Artists of the Boston Symphony Orchestra

### The programmes will be selected from the following list of works:

Beethoven Quartet in G major, Op. 18, No. 2 Beethoven Septet in E-flat major, Op. 20 Quintet in C major, Op. 29 Quartet in C major, Op. 59 Beethoven Beethoven Ciaconna for Violin alone Bach Quartet in A minor, Op. 51, No. 2 Brahms Quintet in F major, Op. 88 Brahms Cherubini . Scherzo from Quartet in D minor, No. 3

Dittersdorf Quartet in E-flat major Sextet in A major, Op 48 Dvorak

Quintet in A major, Op. 39. (First time) Glazounow Havdn

Quartet in D minor, Op. 76, No. 2 Leclair Sonata for Violin and Viola (with Piano). (First time)

Mendelssohn Octet (Strings) in E-flat major, Op. 20

Mozart . Quartet in B-flat major Mozart Divertimento (two Horns) in D major. (First time) Saint-Saëns Sonata for Piano and Violoncello in C minor, Op. 32

Schubert . Quartet in D minor, Op. posth. Quartet in A minor, Op. 41, No. 1 Schumann

Sonata for Piano and Violin in E-flat major, Op. 18 Richard Strauss

Tschaikowsky . Quartet in F major, Op. 22

### Programme of First Concert, Monday Evening, November 7

1. Quartet in D minor (Op. posth.) Schubert

2. Ciaconna for Violin alone J. S. Bach Professor WILLY HESS

3. Quintet in C major (Op. 29) Beethoven Assisting, Mr. MAX ZACH

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OCTOBER 25.

NOVEMBER 22.

DECEMBER 6.

JANUARY 24.

FEBRUARY 14.

MARCH 14.

### ASSISTING ARTISTS

Josef Hofmann, Felix Weingartner, Arthur Whiting, Ernest Schelling, and others to be announced later.

The following is the list of works intended for performance during the season.

BEETHOVEN.

BEETHOVEN.

Quartet in F major, Op. 59, No. 1
Quartet in C major, Op. 59, No. 3
BEETHOVEN.

Quartet in B-flat major, Op. 130

MOZART. Quartet in B-flat major, Op. 130
MOZART. Quartet in C major
HAYDN. Quartet in D major
SCHUBERT. Quartet for 2 Violins, Viola, and 2

SCHUBERT. Quintet for 2 Violins, Viola, and 2 Violoncellos SCHUMANN. Quartet in F major, Op. 41, No. 2

BRAHMS. Piano Quintet in F minor
BRAHMS. Ouartet in A minor

BRAHMS. Quartet in A minor
BACH. Quartet in A minor (first time)
BACH. Ciaconna (Violin Solo)

BOCCHERINI. Quartet in G minor (first time)
CHOPIN. Sonata for Piano and Violoncello

F. S. CONVERSE. Quartet in A major (MS, first performance) FELIX WEINGARTNER, Sextet for Pianoforte and Strings (first time)

HUGO WOLF. Quartet in D minor (first time)

HUGO WOLF. Italian Serenade for String Quartet (first time)

DEBUSSY. Quartet in G minor

### PROGRAMME FOR FIRST CONCERT

Dvorak . . . . . . . . . Quintet in A major

Assisting Artist, Mr. WALTER DAMROSCH

SUBSCRIPTION TICKETS, with Reserved Seats for the Series, \$7.50 and \$6.00, according to location, on sale at the Box Office, POTTER HALL, 177 Huntington Avenue, Monday, October 17, at 8.30 A.M.

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### JOHANNES BISCHOFF

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### PUTNAM GRISWOLD

(Principal Bass, Frankfurt-a-M.)

#### FRANZ EGENIEFF

(Principal Baritone, Theater des Westens, Berlin.)

#### HOMER LIND

(Principal Baritone, Carl Rosa Opera Co.)

### OTTLEY CRANSTON

### Mme. KIRKBY LUNN

(Principal Dramatic Mezzo-soprano, Royal Opera, Covent Garden, London.)

#### HANNA MARA

(Principal Dramatic Soprano, Stadt Theatre, Breslau.)

### FLORENCE WICKHAM

(Hof Theatre, Munich.)

#### FRANCIS MACLENNAN

(Principal Tenor, Moody-Manners Grand Opera Co., England.)

#### CHRISTIAN de VOSS

(Principal Tenor, Neverlands Royal Opera, Amsterdam.)

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### FIFTH IOINT CONCERT

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70 PERFORMERS.

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### NINE CONCERTS THURSDAY EVENINGS

October 27, November 10, December 1, December 15, January 26, February 9, March 9, April 6, April 27, at 7.45.

#### SOLO ARTISTS

Mrs. METHOD

Prof. WILLY HESS

Mr. LOUIS BACHNER Mr. BUONAMICI

Mr. T. ADAMOWSKI Mr. RUDOLF KRASSELT

Mr. ELLISON VAN HOOSE

And others to be announced

SEASON TICKETS for the nine concerts, \$7.00, on sale at the University Bookstore, Harvard Square, Saturday morning, October 22, at 8 A limited number of seats have been reserved for college officers and invited guests.

TICKETS on sale at the University Bookstore, Harvard Square, and at \_ the door.

### Mr. L. H. MUDGETT announces

IN FOUR SONG RECITALS SONG CYCLES A CYCLE of the GREAT At JORDAN HALL, Boston

Accompanist, Mr. HAROLD' O. SMITH

FIRST RECITAL, Tuesday Afternoon, October 25, at three An die ferne Geliebte Beethoven . Frauenliebe und Leben, Dichterliebe Schumann Assisted by Miss Marguerite Hall

SECOND RECITAL, Monday Afternoon, November 7, at three . Müllerlieder Schubert

THIRD RECITAL, Wednesday Afternoon, November 16, at three Schubert Die Winterreise (First time in America in its entirety)

FOURTH RECITAL, Monday Afternoon, November 28, at three . Four Serious Songs and Die schöne Magelone Brahms . Assisted by Mme. SHOTWELL-PIPER Mr. Bispham will read the story of "Magelone"

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### 

	l l	$^{\prime}$ KOC	ŀΚΑ	MME				
1.	March, "Tannhaeuser"	•			•	•	•	Wagne
2.	Prelude to "Aida".					•	•	Verd
3.	Harp Solo, Fantasia, "Di Brav	vura"						Schuecke
	• ,	Sig. C.	SOI	DERO				
4.	Grand Selection, "Damnation					•		Berlio
	a. Prelude: Recitative and Easter							
	d. Minuet of Will-o'-the-wisps. e.			ephistoph	eles. f.	Duet: Ma	arguerite	e and Faust.
	g. The Ride to Hades. h. Pande							
		Inte	rmiss	ion				
5.	Minuet	•				•		Boccherin
6.	Soprano Solo, "Ave Maria"							Gouno

Mme. BARILI 121

Bizet

7. Grand Selection. "Carmen"



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R. ARTHUR M. CURRY announces the seventh season of his Symphony Analysis classes, to be held on Friday mornings, at eleven o'clock, at Room 61, Pierce Building, Copley Square, Boston.

The object of these classes is the study of musical æsthetics, it being Mr. Curry's aim to make the forms of musical expression as familiar as are those of architecture and painting, thereby enabling those unacquainted with the technique of music, as well as the music student, to listen intelligently to any musical work of art.

The fee will be seven dollars and fifty cents per term of ten lessons.

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Beg to announce Three Chamber Concerts, on Wednesday evenings, a series of November 16, January 4, March 1

Assisting Artists:

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Novelties by Lekeu, Saar, Strube (MS.), Taneiew, etc.

### PROGRAM FOR FIRST CONCERT, NOVEMBER 16.

Quartette, Op. 74 - - - - - - Beethoven
Piano Quartette (first time) - - - - - - - Lekeu
Quintette, Op. 77, for two violins, viola, 'cello, and double-bass Dvorak

Miss Alice Cummings and Gustave Gerhardt assisting.

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Mr. DUNHAM has spent the past year in Europe, visiting the Studios of important Voice Masters, and has attended pupils' lessons almost daily.

A month was passed with Sig. Guagni Benvenuti in Milan, another with Sig. Antonio Cotogni in Rome, four months with Sig. Luigi Vannuccini in Florence, three months with M. Fidèle Koenig in Paris; and Mr. Dunham also had the entrée to the Studios of Sig. Sulli-Firaux in Florence, Mme. Adiny, of the Paris Opéra, and M. Jean de Reszké in Paris.

Mr. Dunham's voice, singing, and method have received cordial commendation from

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### THREE CONCERTS

Chamber Music for Wind Instruments

THURSDAY EVENINGS. NOVEMBER 17. MARCH 2. JANUARY 19,

at eight o'clock.

The following is the list of works intended for performance during the season.

MOZART

Serenade No. 11, in B-flat major, for Two Oboes, Two Clarinets, Two Basset-horns, Four French Horns, Two Bassoons, and Contrabassoon.

MOZART

Concerto for Oboe. Maerchenerzaehlungen, Op. 132, for Clarinet, Viola, and Piano. Rondino in E-flat major, for Two Oboes, Two Clarinets, Two SCHUMANN BEETHOVEN

RIETZ, J.

Horns, and Two Bassoons. Concertstueck, Op. 41, for Flute, Oboe, Clarinet, Horn, Bassoon,

and Piano. Octet, Op. 155, for Flute, Oboe, Two Clarinets, Two Horns,

LACHNER REINECKE

and Two Bassoons. Octet for Flute, Oboe, Two Clarinets, Two Horns, and Two

GADE, N. W.

Ballade for Clarinet and Piano.

FERRARI, WOLF Sinfonia da Camera, Op. 8, for Flute, Oboe, Clarinet, Horn, Bassoon, Piano, Two Violins, Viola, Violoncello, and Double-bass.

PERILHON

Divertissement for Two Flutes, Two Oboes, Two Clarinets,

Four Horns, and Two Bassoons. WIDOR

Introduction and Rondo for Clarinet and Piano.

PIERNE, G. Pastorale Variée (dans le Style ancien) for Flute, Oboe, Clarinet, Trumpet, Horn, and Two Bassoons.

Sextet for Flute, Oboe, Clarinet, Horn, Bassoon, and Piano. Quintet for Flute, Oboe, Clarinet, Bassoon, and Piano.

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Classes in Sight Reading (EIGHT HANDS).

Advanced pupils follow the Symphony programmes as far as practicable.

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Students have the use of a modern two-manual pipe-organ (electric motor), recently built in this studio.

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Appointments Mondays and Thursdays, 3-5.

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(Sixth Season.)

Mrs. Jessie Downer-Eaton, Piano. Mr. Louis Eaton, Violin.

Mr. Arthur Hadley, Violoncello.

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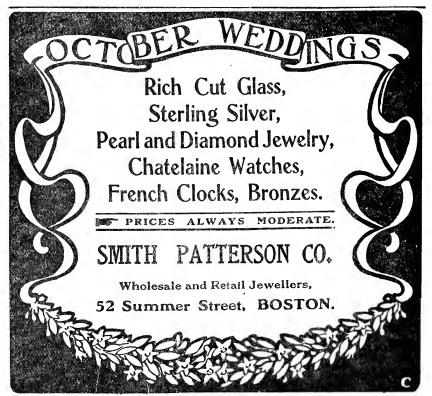
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"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. Soli Deo Gloria!!! C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full

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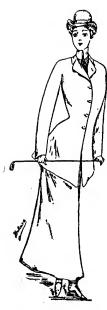
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At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day."

\*\*\*

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

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Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

\*\*\*

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as

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Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity.... Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct.... Her style was naturally florid.... She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

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Weber first neard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections



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from himself to Wood. The lady repelled the allegation indignantly: Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

'The man who lays his hand upon a woman, save in the way of kindness, Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought £529.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became eavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally



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43 HIGHEST AWARDS IN EUROPE AND AMERICA 43

that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring. and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty guarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and, amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—pre-



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The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her, career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.



The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's

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opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the

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- Boston Globe, October 7, 1904.

scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester, and Miss Leighton.

THREE MOVEMENTS . . . . . . JOHANN SEBASTIAN BACH
(ARRANGED FOR ORCHESTRA BY WILHELM GERICKE.)

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

, These movements from Bach's chamber music were arranged for orchestra by Mr. Gericke in Vienna (October, 1880) for use in a concert in that city. They were played for the first time in Boston at a Symphony Concert, January 31, 1885.

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The movements are scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

The first, Andante, B minor, 4-4, is taken from a sonata for clavier and flute, which exists in Bach's autograph. The second, a Siciliano, andante moderato, 6-8, is also taken from a flute sonata, the manuscript of which, not autograph, was found among C. P. Emmanuel Bach's papers. The third, Rondeau, allegro, 3-4, is taken from a suite for clavier and violin. The suite exists in Bach's autograph separate parts, but not in score.

\* \*

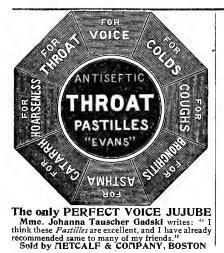
The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Musicalisches Lexicon" (1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4, or in 2-2 or 4-4. The first section was so con-

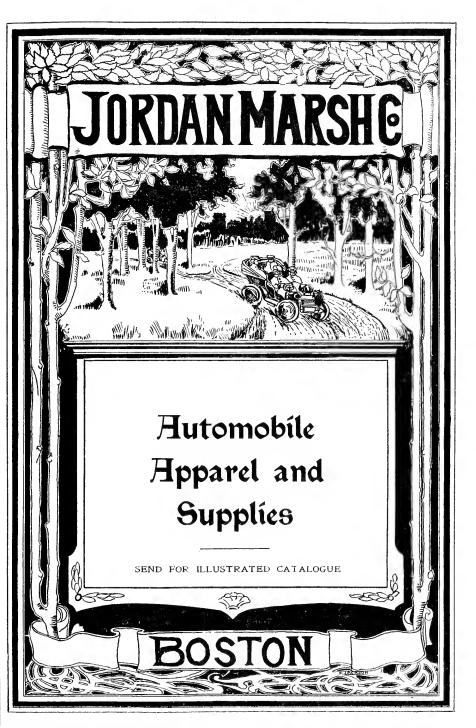


trived that it could furnish the end. The reprises were usually three or four in number. According to Walther the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the chute or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." The rondeau, according to Johannes Mattheson (1737), awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther calls it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing, and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or, better, a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a rondeau.

Mr. Vladimir de Pachmann was born at Odessa, July 27, 1848. His first teacher was his father, a professor of philosophy in the University of Vienna and an accomplished violinist. The son studied







afterward with Dachs at the Vienna Conservatory, and about 1869 made his début as a pianist in Russia. Although he met with great success, he was not satisfied with his playing, and he left the concert hall to devote himself to study for several years. His career since his reappearance as a virtuoso is known to all.

His first appearance in Boston was at Chickering Hall, April 14, 1890. He gave other recitals that season on April 16, 17, 28, and with Mrs. de Pachmann May 15. He gave concerts in 1891, February 3, 5, 10, 18, April 2, 16. In 1892 he gave concerts on February 11, 13, 18, March 5, April 21 (Liszt recital); in 1893, October 19, 25, November 2; in 1894, January 4, 11, 18. He visited Boston again in 1899, and gave concerts October 19, 31, November 2. He played Chopin's F minor Concerto in a concert given under the auspices of the city government, October 29, 1899, for the benefit of the City Hospital. In 1900 he gave recitals February 23 and March 24, and on March 22 a chamber concert with Henri Marteau.

He played here at a concert of the Boston Symphony Orchestra, February 21, 1891, Chopin's Concerto in F minor.

CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, OP. 21 . . . . . . . . . FRÉDÉRIC CHOPIN (Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris,

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris,
October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

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The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not vet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the Adagio\* of my con-Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on

\*" The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—i.e., in the sense of slow movement generally."—NIECKS.

### FOWNES' GLOVES

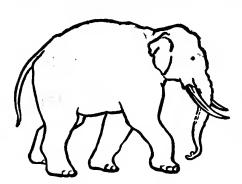
Will be worn longer this season than others,—that is, other gloves.

that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con-No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed November 14.

The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

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#### PART I

- 1. Overture to the Opera, "Leszek Bialy," by Elsner.\*
- 2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
- 3. Divertissement for the French Horn, composed and played by Görner.†
- 4. Adagio and Roudo from the Concerto in F minor, composed and played by Chopin.

#### PART II.

- 1 Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.‡
- 2. Variations by Paër, sung by Madame Meier.
- 3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

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<sup>\*</sup>Joseph Xaver Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1821) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

<sup>‡</sup> Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Edouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eve and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. been repeatedly said that the national predominates over the univer-

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HENRY SCHIFF & CO., 890 and 892 Broadway, NEW YORK CITY. sal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The andience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about \$725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made his arrangement of the concerto at London in 1867–68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (effectuirenden) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo in-

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The Concerto in F minor has been played at these concerts by Miss

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Symphony in E Major, Op. 14 . . . . . . . . . . . . . . . Josef Suk (Born at Krecovic, Bohemia, January 4, 1874; now living at Prague.)

This symphony was published in 1900. It was produced at Prague, performed at Utrecht about October 1, 1900, and then at Berlin, November 9, 1900, at a concert of the Royal Orchestra, led by Felix Weingartner. The first performance in America was by the Philharmonic Society of New York, led by Mr. Emil Paur, November 16, 17, 1900.

I. The first movement, Allegro, ma non troppo, E major, 3-4, opens quietly with a little motive for the first horn. The chief theme, of a pastoral nature, is built on this little motive, and it is sung in dialogue by flute and clarinet, while the accompaniment shifts from major to minor and from minor to major. Other instruments, at first 'cellos and violins after a use of this theme, lead by a short crescendo to fortis-

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simo, and the second theme, vigorous in character, is announced, in C major and with a quickened pace. This theme has its answer. There is a return to the mood of the first motive, and after somewhat daring modulations this theme, which has been proclaimed fortissimo, makes way for a third theme, which is sung by the clarinet with an accompaniment derived from preceding measures. The first violins take up this theme while the second violins sing in counterpoint. A new and tuneful subject is given in the bass, sempre espressivo e largamente, and above this is a repetition of the first theme (oboes and violins): but the new melodic thought dominates. Wind instruments take it up, while the strings play lively figures. After a reminder of the beginning of the third theme, the horn with his first motive restores the pastoral mood. The working-out section begins in this mood. A short transitional passage founded on the second theme leads to the repetition of the first section. The opening measures of the chief theme are played pianissimo by three horns on an organ-point. Violins are in imitation. The pastoral spirit disappears in a great erescendo. The coda, with a combination of the first theme and the third. brings the end.

II. Adagio, C major, 4-8. The clarinet begins with an idyllic melody, which is then taken up by the double-basses, reinforced by other strings and by the bassoon. The theme is varied in other ways. After a short episode based on the third measure of the theme, the oboe, accompanied by the clarinet with figuration, sings the first four measures of the theme, which is continued by the violins and leads into a





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little pastoral, in which wind instruments bring in the theme in diminution. There is a sharply contrasting section in A-flat major, fortissimo, based on a measure of the chief theme. This section becomes more and more passionate. The idyllic mood is restored, and the chief theme, sung by the 'cellos with elaborate figuration, ushers in the abbreviated repetition of the first section.

III. Vivace, 2-4. The movement opens in E minor, with fresh and gay chief themes, strongly rhythmed, and more than once it is fantastical. The melodious trio in D-flat major is rich in imitation and in ingenious harmonic and contrapuntal devices. The first of the chief themes and this song theme are combined in a striking manner. The scherzo section returns, and ends in the major.

IV. Finale: Allegro ma non troppo, E major, 2-2. There are two chief melodic thoughts: the first, of a tranquil nature, is exposed by the basses; the second, animated and powerful, finds expression in wood-wind and violins. A broadly planned episode is built on two measures of the first theme; the conclusion of this episode and the choral-like close of the first section are also founded on portions of this theme. Thus the choral close is practically two measures of this theme in augmentation. The working-out, which has interesting rhythmic devices, leads to a climax, a choral fortissimo. A pianissimo passage follows, in which various preceding motives are heard for a moment, or suggested, while the violas maintain a tremolo. There is a short crescendo founded on measures from the first theme, which now breaks out in E major, maestoso, and the first section is repeated in a rather

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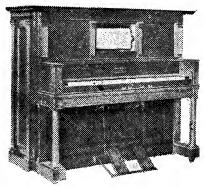
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orthodox manner. The coda, which begins pianissimo, includes many and some remote modulations. Another crescendo, and the choral appears again, fortissimo and in E major.

The symphony is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

Mr. Krelibiel wrote for the programme-book of the Philharmonic Society of New York, when this symphony was produced: "Suk follows his master Dvořák in adherence to clearness and compactness of form and in admiration for Schubert (note the second theme of the first movement) and Brahms and fondness for the characteristics of Bohemian folk-tunes. Like Brahms, he abandons the Scherzo in his playful movement, in favor of an intermezzo, which, however, has something of the character of a wild, peasant dance. Like Brahms, too, he chooses a broad theme for his last movement, which seems invented for fugal treatment that it does not receive. The slow movement is made up developing a simple melody of the folk-song order.

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\*\*

Mr. Goepp, the editor of the Philadelphia programme-book, wrote concerning the third movement:—

"Every Allegro that comes in the middle of a symphony is not a true Scherzo. In oldest days, of Haydn and of Mozart, it was simply a menuet. With Beethoven, the Scherzo came into being. It was the expression of one of the great elements of his poetry; he stands one of the few great humorists of the world. But since Beethoven. though Scherzo is usually the title, the movement does not always fulfil the name that he created. The trait of his Titanic humor did not descend like a mantle of the prophet. Schubert had it in a small degree,—for one of the masters. The Scherzo of the C major Symphony is not its clearest chapter. Mendelssohn, again, lacked that vein of sardonic, subjective humor, that gives in the symphony the foil for the coming triumph, though he had an airy touch of fancy, all his own. Brahms again does not make us shake our sides with laughter. Schu-

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MARCELLA SEMBRICH LILLIE LEHMANN mann, almost alone of Beethoven's successors, had the true tonal utterance of irresistible humor, and not merely in the symphony."

And of the Finale: "From the whole standpoint of a themal test this movement threatens to upset our oldest basis of the need of two subjects. That was the foundation of the classic school, indeed of all symphony and sonata, and of the latter in the broadest use, of what is merely sounded, without words. All form in music seems to depend on this duality. Yet search as we may, here in the Finale is but a single theme. It seems a bold defiance of all law, and it surely comes to no grief. In a way it does show that form can subsist on a single figure. It is well to be shaken from old ruts, to sweep out cobwebs that obscure the true lines. All form is not sonata-form; it is a quality, not a mere mold; and it has a thousand phases. In Richard Strauss are signs of a fresh view of form. Here, too, oneness of theme must certainly be granted; there is nothing apparent beyond the original test, and yet duality is not lost. The truth is, after the first refrain is full, the long theme is broken into fragments contrasted in outer rhythm and inner mood, yet all fashioned from the fibre of the original idea. Or, more subtly, of the same phrase new tunes are built, each in different vein-one with a merry stress, the other thoughtful, all disporting themselves like various children of a family, that differ from each other and from the common parent. There is a constant flow, a steady cheer that does not need the shock of a contrast. Yet in the closer view there is no lack of this melodic variation."

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Oskar Nedbal,—to whom I am here in a measure indebted,—finds two. There is reason, however, for Mr. Goepp's position.

\* \*

Josef Suk's first teacher was his father, an excellent musician. The son entered the Prague Conservatory in 1885, where he studied the violin under Bennewitz and composition under Dvořák, who later became his father-in-law. "A Dramatic Overture," written after study of two years, was highly praised; and a piano quartet brought from the government a stipend. Suk has written a suite, "A Fairy Tale," made up chiefly of material taken from the entr'actes and incidental music composed by him for J. Zeyer's "Radūz and Mahulena" (produced at Prague, April 10, 1898); a Pianoforte Quartet in A minor (New York, November, 1901); a String Quartet in B-flat major; an overture to Shakespeare's "Winter's Tale"; a Serenade for strings; a Ballade and Serenade for 'cello and piano; a Suite for pianoforte; songs for three-voiced female chorus and pianoforte (four hands), etc.

Suk has always been the second violinist of the Bohemian Quartet, which made a sensation by its first appearance in Vienna in the season of 1892–93, and is now famous throughout Europe. The original members were Karl Hoffman, first violin (born December 12, 1872, at Prague); Suk; Oskar Nedbal, viola and composer (born at Tabor, March 25, 1874); and Otto Berger, violoncellist (born at Machau in 1873, died there June 30, 1897). The violoncellist of the quartet to-day is Hans Wihan (born at Politz, June 5, 1855).

Suk's suite, "A Fairy Tale," was produced in Boston at a Symphony Concert, November 29, 1902. His string quartet was produced here by the Adamowski Quartet, December 22, 1903.

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SATURDAY EVENING, NOVEMBER 12, at 8.00 o'clock.

#### PROGRAMME.

Haydn .		. Symphony No. 1, in E-flat major
Vieuxtemps .		Concerto for Violin, No. 4, in D minor
Richard Strauss	•	Introduction to Act I. of "Guntram"
Tschaikowsky		Capriccio Italien, Op. 45

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PRELUDE AND FUGUE, E	min	or		. N	1endelssohn
PASTORALE, E minor ) CAPRICCIO, E major			٠		Scarlatti (1683–1764)
SONATE, Op. 53 (Waldstein)					Beethoven

NOCTURNE, E-flat major
VALSE, E minor
BERCEUSE
MAZURKA, F-sharp minor
SCHERZO, B minor
CONCERT ETUDE
Sternberg

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MELODIE RUSSE, G minor Rubinstein
CAPRICE, A-flat Leschetizky
THROUGH THE CLOUDS Josef Hofmann
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		ROGRAMME
October 28	•	
November 4	•	
November 11		
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Quartet in G major, Op. 18, No. 2

Beethoven Septet in E-flat major, Op. 20 Quintet in C major, Op. 29 Quartet in C major, Op. 59 Beethoven Beethoven Bach Ciaconna for Violin alone Brahms . Quartet in A minor, Op. 51, No. 2 Brahms Quintet in F major, Op. 88 Cherubini . Scherzo from Quartet in D minor, No. 3 Quartet in E-flat major Dittersdorf Dvorak Sextet in A major, Op 48 Glazounow Quintet in A major, Op. 39. (First time) Haydn Quartet in D minor, Op. 76, No. 2 Leclair Sonata for Violin and Viola (with Piano). (First time) Mendelssohn Octet (Strings) in E-flat major, Op. 20 Mozart . Quartet in B-flat major Mozart Divertimento (two Horns) in D major. (First time) Sonata for Piano and Violoncello in C minor, Op. 32 Saint-Sa<del>ë</del>ns Quartet in D minor, Op. posth. Schubert . Quartet in A minor, Op. 41, No. 1 Sonata for Piano and Violin in E-flat major, Op. 18 Schumann Richard Strauss Tschaikowsky . Quartet in F major, Op. 22

### Programme of First Concert, Monday Evening, November 7

1. Quartet in D minor (Op. posth.) Schubert 2. Ciaconna for Violin alone J. S. Bach Professor WILLY HESS

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2. Hungarian Dance, No. 3 Brahms
3. Harp Solo, "Symphonic March"
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4. Grand Selection, "Damnation of Faust" Berlioz
(a) Prelude, Recitative, and Easter Hymn. (e) Serenade of Mephistopheles.
(b) Ballet of Sylphs. (f) Duet, Marguerite and Faust.
(c) Mephistopheles' Invocation. (g) The Ride to Hades.
(d) Minuet of Will-o'-the-wisps. (h) Pandemonium.
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5. Suite, "Scenes Pittoresques"
(a) Marche. (c) Angelus.
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#### PROGRAMME.

Haydn . . . Symphony in E-flat major (B. & H., No. 1)

I. Adagio; Allegro con spirito.

II. Andante.

III. Menuetto: Trio.

IV. Allegro con spirito.

Vieuxtemps . . Concerto for Violin, No. 4, in D minor, Op. 31

I. Introduzione: Andante; Moderato.

II. Adagio religioso.

IV. Finale marziale: Andante; Allegro.

Richard Strauss . . . Introduction to Act I. of "Guntram"

Owing to illness, Mr. Schmedes is unable to appear, and Professor Hess has kindly consented to play the Concerto for Violin, in G minor, by Max Bruch.

tween the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

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Symphony in E-flat major (B. & H., No. 1) Haydn I. Adagio; Allegro con spirito. II. Andante. III. Menuetto: Trio. IV. Allegro con spirito. Concerto for Violin, No. 4, in D minor, Op. 31 Vieuxtemps I. Introduzione: Andante; Moderato. II. Adagio religioso. IV. Finale marziale: Andante; Allegro. Richard Strauss . Introduction to Act I. of "Guntram" Tschaikowsky Italian Caprice, Op. 45 SOLOIST:

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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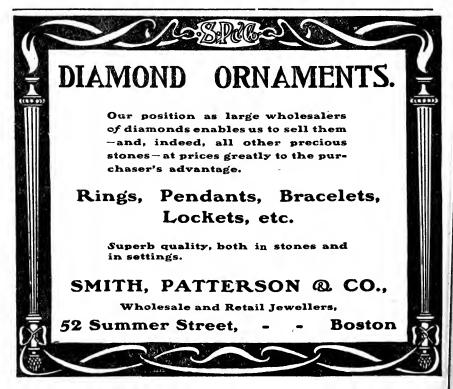
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Symphony in E-flat major (B. & H., No. 1) . . . Joseph Haydn (Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London, and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Pauken-wirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about \$2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture" and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme,

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This symphony was played for the first time at the Boston Symphony Orchestra Concerts on November 14, 1891. The present performance is the second.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief-theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con 'spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the

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chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

\*\*\*

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland,—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added 400 gulden to the annual pension of 1,000 gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home; and one day, when he was at work in his house, a man appeared, and said: "I

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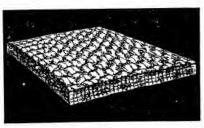
am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive £300 for an opera written for the manager Gallini, £300 for six symphonies and £200 for the copyright, £200 for twenty new compositions to be produced in as many concerts under Haydn's direction, £200 as a guarantee for a benefit concert. Salomon deposited 5,000 gulden with the bankers, Fries & Co., as a pledge of good faith. Haydn had 500 gulden ready for travelling expenses, and he borrowed 450 more from his Prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concertmaster to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as

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The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the critics preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies, and he agreed to pay this time £300 for copyright. Haydn arrived in London, February 4, 1794, and



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did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., £1,200. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for 100 guineas, which Parliament promptly settled.

Mr. Hakon Schmedes was born at his father's country-house near Copenhagen, October 31, 1877. His first teacher was Tofte, of Copenhagen, a pupil of Spohr. His teachers in Berlin were Wirth and Halir. His first appearance in public was at a concert in Copenhagen in 1900. Ysaye heard him in Berlin, and invited him to study with him; and Mr. Schmedes was his pupil for two summers. During the season of 1902–1903 he was the second violin of Jacques Thibaud's quartet at Paris, and in the course of that season he gave a concert in Berlin, assisted by the Philharmonic Orchestra. He has also given concerts in Denmark, at Brussels, and in other foreign cities. This is Mr. Schmedes's first appearance before an American public. His brother, Eric Schmedes, is the well-known tenor of the Vienna Opera House, who has sung at Bayreuth (as Parsifal, 1899) and in other cities as a guest.

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Henri Vieuxtemps

(Born at Verviers, February 17, 1820; died at Mustapha, Algeria, June 6, 1881.)

In the spring of 1846 Vieuxtemps was invited to dwell at St. Petersburg as court violinist to the Tsar, Nicholas I., as solo violinist of the Imperial theatres and violin teacher at the Music School. "The offer seemed a brilliant one," he wrote in his Autobiography, which comes down only to the year 1878, "and, rather wearied by long journeys, I allowed myself without much thought to consider this position as well worth while, and I therefore consented to the burial of the best years of my life in that land of cold and ice. I made St. Petersburg my home from September, 1846, to September, 1852, when there was an attempt to make stipulations at variance with my contract. I refused to make the changes, and I left that land of fraud, that land of elegant, super-refined, winning society. I vegetated there, agreeably if one insists on it, but I vegetated there from my twenty-sixth to my thirty-second year, the years of all years in the life of a man. theless, art sustained me, and in spite of the excessive cold, in spite of the snow-ploughs and the phenomena of boreal lands, I composed

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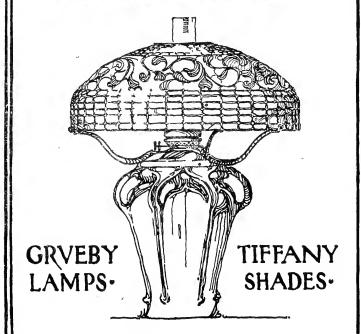
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there many things more or less important, among them my Concerto in D minor, which in 1853 aided me singularly in my recalling myself to the artistic world in Vienna, Berlin, Leipsic, Dresden, Paris, Brussels, London, and other cities." Vieuxtemps does not mention the fact that during these years he was allowed leave of absence; that he visited Paris in 1847, Constantinople in 1848, and made other concert trips.

Radoux states in his Life of Vieuxtemps that this concerto was completed in 1850, but that on account of the novelty of its form and other reasons he did not play it in public that year, although he gave concerts in Poland and in Austria.

The concerto was performed by Vieuxtemps for the first time at Paris in the Salle Herz, December 17, 1852. He then played this concerto, the "Witches' Dance," Romances sans Paroles, and a tarantella. Georges Bousquet\* was the conductor. Miss Duclout sang, and Kruger† was the pianist.

The concerto was received with enthusiasm. Berlioz wrote in the *Journal des Débats* glowing phrases in praise of the violinist, and then spoke of the work itself: "As a composer, Vieuxtemps is not less remarkable, and the qualities which I find in his performance are found

\*Georges Bousquet, composer and critic, born at Perpignan, March 12, 1818, died at Saint-Cloud, June 15, 1854. At first a violinist, he entered the Paris Conservatory, and as a pupil of Leborne took the prix de Rome in 1838. He conducted at the Opera National (1847) and at the Theatre-Italien (1849-51). His "Tabarin" was produced at the Theatre Lyrique December 22, 1852. He wrote other operas, church music, an overture, a string quintet, three string quartets, etc. Wretchedly poor the earlier years of his life, he died when he was well on the road to success, pecuniary and artistic.

†Was this Wilhelm Krüger, who, born at Stuttgart in 1820, after a career as a virtuoso in Germany, lived in Paris from 1845 to 1870? W. Krüger wrote fantasias and caprices on operatic themes. A son of the flute virtuoso, Gottlieb Krüger, he died at Stuttgart, June 17, 1883, where for a dozen years, a court pianist, he taught at the Conservatory.



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in his compositions. It is a common saying, and one generally believed, that the music of virtuosos is worthless. This is true of eighty out of a hundred compositions. But the music of so many persons who plume themselves on being composers and are not virtuosos is still less frequently good. This concerto is a master work, new in form, sown with piquant and unexpected effects, and treated in such a musical manner that the part of the solo violin is often effaced to let the orchestra have the word. One feels that the composer is almost jealous of the virtuoso; and yet what a brilliant task he has intrusted to him! what original figures, what bold combinations! This concerto is a magnificent symphony with a solo violin. The ideas are nimble and numerous, and they are always clad in an instrumentation which heightens their brilliance. Vieuxtemps is a master of the orchestra. This is an important fact in Paris, where one speaks so much of instrumentation without knowing precisely what it is, where one gives the name of composer to an arranger of notes. . . . The scherzo is one of the most curious things that can be heard; and it is one of the most difficult to play to the end without an accident, both for the solo virtuoso and for the orchestral conductor."

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omitting the fourteen measures of Andante which serve as Introduction thereto."

The first movement opens with an orchestral ritornello, Andante, D minor, 4-4. The passage-work is on figures that have little to do with what is to follow, although the ritornello may be divided into three sections, which correspond in a measure to the first theme, first subsidiary, and second theme in the sonata form. After a long-drawn orchestral cadence the solo violin enters with a long passage, which now resembles a dramatic recitative and now an arioso. There is a moderato movement which begins in F major but soon returns to D minor, in which the solo violin develops a more sustained melody. There is a brilliant cadenza, and a stormy orchestral passage leads to the next movement.

The second movement, Adagio religioso in E-flat major, 12-8, opens with a choral theme played piano by the orchestra. The solo violin enters with arpeggios. The orchestra again has the choral theme, and develops it while the solo violin plays a melody as a countertheme. A tuneful second theme is given to the solo violin, which is also developed. After a short duet passage between the solo violin and the 'cellos, accompanied by the harp, there is a return of the choral theme, now played by the solo violin, while its original countermelody is sung by orchestral instruments to a simple accompaniment

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with harp arpeggios. In the short coda the second theme is given to the solo instrument.

The Finale is introduced by fourteen measures, D minor, 4-4, taken from the introductory ritornello of the first movement. The main body of the movement, Allegro, D major, 2-2, begins with an orchestral ritornello, in which a march-like theme is developed. The solo violin enters with bravura passages, and then takes up and develops the second theme, A major. Cadenza-like passages follow, and there is a short tutti on figures from the first theme, D-flat major. There is a modulation to D major, and the solo violin develops a more sensuous motive, the third theme. The second motive is resumed by the solo violin, and the first theme appears in the orchestra with embroidery of the solo instrument. A short coda of cadenza-like passagework brings the close. The second theme is really the most important one of the movement.

The score is dedicated to Friedrich Wilhelm IV. of Prussia.

\* \*

Vieuxtemps visited America three times. He described these visits in his Autobiography:—

"Toward the end of 1843 I embarked for New York, where I stayed a great part of the winter of 1844. I visited Boston, Albany, a large portion of the United States; I crossed the Gulf of Mexico, and played at Vera Cruz, Mexico, Havana; returning to the United States by New Orleans, I went up the Mississippi, Missouri, Ohio Rivers. I saw Washington, Philadelphia, and at last I embarked at New York for Europe in July. These distant wanderings had not the result that one might imagine. At that time the inhabitants of the United States were not yet victims of musicomania, as at present. I went there too soon. I was 'too classical,' and, with the exception of some picked hearers who knew how to appreciate, the Yankees were pleased and enthusiastic only when I played their national melody, 'Yankee Doodle.'\* With this I became popular, and I blazed the way, willingly or unwillingly, for others. . . .

"In 1857 a celebrated manager persuaded me to accept an engagement for the United States, but this time in company with a resusci-

\*Vieuxtemps's "Souvenir d'Amérique, sur 'Yankee Doodle,'" is his Opus 17. It was played here in 1863 by Camilla Urso at a concert of the Orchestral Union. Vieuxtemps also wrote "Bouquet Américain": (1) "O Willie": (2) "St. Patrik's (sic) Day"; (3) "Days of Absence"; (4) "Garry Owen"; (5) "Last Rose of Summer"; (6) "Arkansas Traveller, ou Airs négres,' Op. 33.



tated celebrity, Sigismond Thalberg, who made a sensation there. I allowed myself to be tempted, and I embarked again with my wife\* for those distant shores, taking with me my 'Yankee Doodle.' I quickly saw that Ole Bull, Sivori, Henri Herz, Léopold Meyer, Jenny Lind, Damoreau, Alboni, and others had been there and worked miracles. Ignorance had vanished, instinct had awakened, the need of music was recognized, and there was comprehension. The journey lasted a year, and was full of adventures. . . .

"In 1870, in May, Max Strakosch proposed to me a third visit to the United States in company with a celebrated singer, then all the fashion [Christine Nilsson]. I accepted all the more willingly because the Franco-Prussian War was at hand, and the cannon threatened to usurp speech, which actually happened. We left August 30th for New York, and there we began September 12th or 15th an interrupted series of one hundred and twenty concerts in the United States, all most brilliant and profitable. Their vogue was extraordinary, and it recalled the fabulous reign of Jenny Lind. I found that the progress since my last visit was immense. Everywhere were great philharmonic societies and artistic associations; the taste for serious music had manifested itself and developed. Making allowance for the natural exaggeration of the Yankee in eccentricity, I do not doubt that in time a logical work of refining will make of this new nation one that is perfeetly apt to distinguish, grasp, and assimilate pure and lofty art. The journey ended in May, 1871. I refused offers addressed to me from California and Central America, and hastened to return to Paris."

\*Vieuxtemps's wife was Josephine Eder, born at Vienna in 1815. A woman of many accomplishments, she was alpianist of excellent reputation, and in 1833 she made a concert tour throughout Germany. She married Count Isidor von Loewenstern, an antiquarian, but the marriage was not a happy one, and there was a separation by mutual consent. The Count died, and Vieuxtemps, who had not seen Josephine for ten years, met her at Vienna. They were married at Frankfort in 1844. She accompanied her husband in his wanderings, and was in every way a devoted wife. She died of the cholera at la Celle Saint-Cloud, June 19, 1868. Their son Maximilien is an engineer, if he is still living a Their daughter Julie married Dr. Landowski, and died in Algeria in 1882. Vieuxtemps's wife his 'not to be confounded with the singer Eder, who sang in opera at Vienna, Mannheim, Cassel. Fetis made this blunder.



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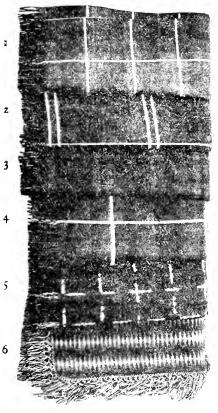
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The latest European novelties from Alfred Dunhill & Sons, London, Birnbaum & Sons, Burberry of London, Deitz and Strom of Paris, and Scandinavian Leather Co. of Copenhagen. The Boston Daily Advertiser and Patriot of December 22, 1843, spoke of Vieuxtemps, who made his first appearance here December 19 of that year, as follows:—

"The arrival of this young artist is perhaps the greatest musical event which has yet occurred for Bostonians (always excepting those associated efforts which, persevering in an humble way with such means as we had, have partly succeeded in domesticating among us Beethoven's symphonies and Handel's 'Messiah'). Solo-playing virtuosos, with their marvellous feats of dexterity, have too often raised here an excitement which their no less marvellous vanity and superficiality have since made us blush for. They used the divine art to attract attention to themselves. The music was made subordinate to their performing Honorable exceptions to this, like Knoop, the violoncellist, have had to play to bare walls. It is a sacred duty, then, to record a calm and earnest word of deep-felt acknowledgment, when, amid all these dazzling 'lights that do mislead,' the genuine artist comes, modest, demanding nothing, and therefore possessing all. Or perhaps the true reception of the artist now were sacred silence, leaving words to those who, more easily than deeply moved, multiply them on every occasion had we only faith enough to refrain from speaking and trust that he has his reward without our spoken thanks. The concert of the great violinist on Tuesday night, before a not crowded audience, called forth a degree of enthusiasm seldom, if ever, witnessed here before, and such an enthusiasm as the chastest worshipper of what is truly Art in music could indulge without shame at the thought that Beethoven and Handel might see what he was doing. . . .

"Of the peculiarities of Mr. Vieuxtemps's playing we cannot and we need not speak. Indeed, there seemed to be so little peculiarity—

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was not that the very virtue of it? Such tones, too, must be heard; they defy description,—so pure that there seemed to be no intervention of strings, no resistance offered to the bow and hand that wooed them forth. Yet it was not a merely sweet and characterless tone: it came out as nervous and as strong as it was sweet and willing. We felt more than ever that we had heard the violin. He did not seem, like so many who polish their tones away to nothing, to wish to get rid of the violin sound, as if he were ashamed of the nature of the beast. There are those who prefer the sugary softness of a flute or flageolet; these tones had parted with none of their manliness, their sharp and racy violinity; while at times they could be as glossy and limpid as water itself.

"Vieuxtemps's compositions, too, have ideas in them; they are not empty variations of mere finger-work. . . . He does not thrust himself between his music and the hearer. His perfectly modest and unstudied, slightly awkward bearing, his fine, ingenious countenance, the deep sensibility of face, form, and manner, controlled by the ideal music brooding over him, not by any tact or calculation of his, were full assurance to every one that there was no possibility of trickery here. Here was a public performer, whom the public could not spoil. young, too,—only twenty-three,—and yet so self-possessed, betraying no wandering glance of the superficial aspirations of youth. His style is the most chaste we ever heard. The playing was so perfect that it seemed not wonderful. Every piece was classic in its character; and only at the end, when insatiable encores drew him back for one more parting strain, did he sport any of those wild dexterities which are the fame of Paganini and Ole Bull. Then he showed how easily such things may be done by one who can exercise the higher and less dazzling mastery with which he had honored us all the rest of the evening.

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has he not drawn the greatest crowd in New York? Because, from his youth, his fame is not yet at its climax; because he does not trumpet his coming beforehand and travel in state with two secretaries; because he does not stoop to low arts of managing and 'preparing the public,' as it is called, but means to owe what welcome he gets to the intrinsic charm of his music and his unsullied fidelity to his art."

\*\*\*

These pieces by Vieuxtemps have been played here at these concerts: Concerto in D minor, No. 4, Op. 31, for violin: Mr. L. Campanari, March 14, 1885; Mr. Schnitzler, December 31, 1893. Mr. Marsick played it at a public rehearsal on February 7, 1896, but a singular accident—a hand lamed, as it was thought, by the bite of an insect—prevented him from playing at the concert of February 8.

Concerto in A minor, No. 5, Op. 37, for violin: Mr. Lichtenberg, October 18, 1884; Mr. Roth, March 29, 1890; Miss Mead, January 7, 1899; Mr. Gregorowitsch, December 7, 1901.

Slavonic Fantasia, Op. 27, for violin: Mr. Listemann, November 18, 1882.

Concerto No. 1, for 'cello, Op. 46: Mr. Giese, January 8, 1887.

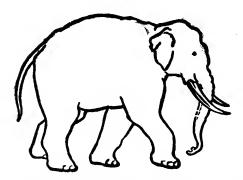
INTRODUCTION TO ACT I. OF "GUNTRAM" . . . RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg-Berlin.)

Richard Strauss has written two operas,—"Guntram," which was produced at Weimar, May 10, 1894; "Feuersnoth," produced at Dresden, November 21, 1900.

"Guntram," an opera in three acts, libretto by Strauss, was per-

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formed again at the thirtieth meeting of the Music Society of Germany, at Weimar, June 1, 1894; it was performed in Munich in November, 1895; it aroused discussion, but it had no stage life.

The composer wishes the following to be printed on the programme at concert performances of this prelude:—

"Prelude to Act. I.: The Evangel that was sealed with the act of Redemption on Golgotha, the Evangel of divine love and exalted compassion, inspired a company of pious singers in the thirteenth century to found an order of 'Fighters for Love.' The ideal aim of this order was to work for true realization of the divine doctrine of Salvation through the power of song.

"The most sacred need in the heart of the best, I call the bond that binds us together! The yearning desire of pious singers has consecrated the marvels of Art to the Cross!

"Such a 'Fighter for Love' is Guntram."

The prelude, free in form and in development, is scored for three flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettledrums, small cymbals,

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triangle, harps, and strings. The opera is dedicated to Strauss's parents.

The first performance of this prelude in Boston was at a Symphony Concert, November 9, 1895. The prelude to Act II. was produced here at the same concert.



The story of "Guntram" is one of compassion and renunciation. The hero is one of a mystically religious company, the "Fighters for Love." One day he and his elder adviser and friend, Friedhold, meet a band of poor and hungry people who are leaving their homes on account of the tyranny of their Duke. The old Duke's daughter, Freihild, the wife of the tyrant, has been their benefactor and protector, but is now powerless to help them. Friedhold tells Guntram that his work is now at hand. As soon as Guntram is alone, he sees a woman, evidently in distress, who is about to throw herself into the lake near by. Guntram saves her; she strikes him in the face with her clenched fist, but the sound of those seeking her is heard, and Freihild reveals herself. Guntram kneels before her, hints mysteriously at his mission, and begs her to be patient. The father finds his daughter now in tranquil mood. Duke Robert storms his way, driving the frightened poor before him. The father has asked Guntram to name his reward, and Guntram asks for the emancipation of these wretches. The request is granted grudgingly, but the singer is invited to the castle to honor the festival with his song. The parasites at the feast praise the Duke as the protector of peace; the court Jester burlesques their hypocritical strains. Guntram sings the blessings of peace, which he contrasts with the horrors of war, and he moves not only Freihild and the invited vassals, but the old Duke himself.

A messenger brings news of the insurrection of the folk, and Robert will at once to the bloody work of crushing it. Guntram denounces Robert, and calls on the knights to seize him as the cause of all the

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AND UPRIGHTS

discontent and wretchedness. Robert rushes on him, but Guntram fells him with his sword, and is thrown into a dungeon by order of the infuriated old Duke, who summons the wavering knights to follow him against the folk. Freihild is alone with the Jester, who knows her feeling toward the prisoner, and promises her his aid in freeing him. She realizes that she loves Guntram passionately; she would fain acquaint the hero with her love. He has freed her from her loathed spouse: who can hinder them from escaping together from the court? While Guntram sang his praise of Peace, he saw in the Duchess the face of the goddess whom he lauded. Dungeoned, he thinks of her. As for her slain husband, Guntram knows not remorse; he killed him in self-defence. The monks are singing a Requiem over the slain, and the chant is in his ears, when Freihild stands on the threshold of the cell. The two confess to each other their love. But Friedhold appears, and summons Guntram as one forgetful of his The hero, at first forgetful of the past, then tells Friedhold to return to the band and work with them for the betterment of mankind. He slew a man, 'tis true in self-defence, but he is thereby released from his obligations, and he will fulfil his destiny in his own way. And now the woman knows why the hero cannot belong to her. For Guntram demanded of a tyrant compassion and raised his voice for freedom, when he himself was the slave of his own passions; he would raise the folk from their low condition, but he slew the husband of a sinful wife. He must not take her to himself: he must renounce her. He preaches the gospel of renunciation to her; it is her duty as Princess to care for her people, to make them happy; for the Jester tells them that the old Duke was slain in battle, and that she now rules in his stead. The lovers part forever.

It has been said of this tale that the characters are not creatures of flesh and blood; that they are personified ethical problems, "not understood easily from any religious standpoint." Christianity admits the efficacy of repentance, and surely Guntram's fault is not such as to be atoned for only by asceticism. The influence of Schopenhauer may perhaps here be traced, as in "Parsifal," and Guntram is then

The ladies of Boston and New England cannot afford to miss the daily store news of the big department stores of Boston, published every day in The Boston Herald.

a Buddhistic kinsman of Felix Weingartner's Genesius.\* He might also be a distant relation of d'Indy's Fervaal.

Mr. Otto Lessmann, who heard the opera at Weimar, did not understand the exact relationship between Freihild and the two Dukes. "She is the daughter of the old Duke, who apparently—at least he so appeared at the Festival—is the ruler; but Duke Robert is his son and also ruler, and also the husband of Freihild. The family relations are somewhat complicated."

At the first performance Bucha was the old Duke; Schwarz, the tyrant Robert; Wiedey, Friedhold; Giessen, the Jester; and Pauline de Ahna, Freihild. Strauss conducted, and his direction of the performance before the Congress of German Musicians was his last appearance in Weimar as conductor to the court, for a few days afterward he went to Munich as conductor of the Court Opera of that city. He married the heroine of his "Guntram" in 1894, to whom he was betrothed, it is said, the day of the first preformance of his opera. She sang in Boston at concerts given by the Philadelphia Orchestra, led by her husband and Mr. Scheel, March 7 and 8, 1904, and at a recital with her husband, March 28, of that year.

Italian Caprice for Orchestra, Op. 45 . . Peter Tschaikowsky

Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840 : died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote to Mrs. von Meck in October, 1879: "Only another month, and I shall be in Naples. I await the day, as a child

\*Genesius is the hero of "Genesius," an opera in three acts, libretto (with a use of Hans Herrig's '\*Geminianus'') and music by Weingartner, which was produced at Berlin, November 15, 1892, with Sylva as the hero and Rosa Sucher as the heroine.

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For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston looks forward to its birthday and the gifts that come with it." He first went to Berlin, where he stayed only a day or two: "The longer I live, the more disagreeable to me is human society. There is no doubt of my affection for Kotek,\* but his chatter tires me as much as the severest physical labor." He sojourned in Paris for a fortnight, was in Turin in December, and he then lived in Rome until early in March, 1880. He and his brother Modest lived in Rome quietly at the Hotel Costanzi, Via S. Nicolo di Tolentino. This trip to Italy was by no means his first.†

He wrote to Mrs. von Meck, February 17, 1880: "I am still in the nervous and excited condition which I have already described to you, yet I work with considerable success, so that I already have made the sketches for an 'Italian Fantasia on Folk-songs.' Thanks to the beautiful tunes, some of which I have taken in part from collections, some of which I have heard with my own ears in the street,

†He visited Italian cities in 1872, 1873, 1874, 1877, 1878.

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<sup>\*</sup>Joseph Kotek, violinist, born October 25, 1855, at Kamenez-Podolsk, died at Davos, January 4, 1885. He studied at the Moscow Conservatory and with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music in Berlin. He was the leader of a string quartet, and he composed studies, solo pieces, and duets for his instrument. As a violinist, he was icily technical. Tschaikowsky was fond of him, and in his later years could not speak of him without tears.

this Fantasia will be very effective." About a fortnight before this he had written to Jurgenson,\* his publisher: "Tremble, dear friend! Besides a monstrous pianoforte concerto† I have composed a Fantasia on Italian folk-tunes. All this will be orchestrated in a short time and sent to Jurgenson, who will be obliged to add two more fees to the list of your payments. You poison my life; for when I sit, enthusiastic, over my work, and the thought comes suddenly to me that all this will be thrown on you—then I shudder."

The orchestration was not completed until in May, when Tschaikowsky was at home, at Kamenka. He wrote to Mrs. von Meck: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant. I shall make a four-handed arrangement of it, and I shall endeavor to make it as easy as possible. I have not been well of late; I sleep badly, am excited at any moment without any reason, and I feel a vague fear: in a word, again nerves. I do not give way to them, however, and I remain victor also in the battle with my nervousness." In August, 1880, he wrote Jurgenson that the Caprice could be published, and that he had suggested to Bilse,‡ of Berlin, who wished to perform

Benjamin Bilse was born August 17, 1816, at Liegnitz, where he died, July 13, 1002. The city musician in his native town, he brought his orchestra to such a state of proficiency that he gave concerts with it at the Paris Exhibition of 1867. In 1868 he made Berlin his home, and was conductor of the concerts at the Konzerthaus until 1884, when he resigned his position and retired to Liegnitz. His Berlin orchestra was celebrated, and such virtuosos as Ysaye and Cesar Thomson were his concert-masters. Prominent members of the Boston Symphony Orchestra of past years once played under Bilse. As a conductor, Bilse was rigid,

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<sup>\*</sup>Peter Jurgenson, born at Reval in 1836, went, a poor boy, to Moscow, where he founded in 1861 a great music-publishing house, to which a printing establishment was added in 1867. He died at Moscow, January 6, 1904. He was intimate with Tschaikowsky, and the correspondence between them reveals him as sympathetic and generous.

<sup>†</sup>This concerto is the Second, Op. 44, dedicated to N. Rubinstein. It was played for the first time by Serge Taneieff, May 30, 1882, at St. Petersburg, under Anton Rubinstein's direction.

some of his works, this Caprice, the Fourth Symphony, the Suite, and the "Tempest" fantasia overture.

The Italian Caprice was produced at Moscow, December 18, 1880, at a concert conducted by N. Rubinstein. It was received enthusiastically by the audience, and the professional critics were at loggerheads in their judgments. Performed at St. Petersburg, December 7, 1881, it pleased neither public nor critics.

The first performance in New York was at a concert of the Symphony Orchestra, led by Mr. Walter Damrosch, at the Metropolitan Opera House, November 6, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 23, 1897. It was performed here by this orchestra on October 14, 1899.

The Caprice, dedicated to Karl Davidoff, the distinguished 'cellist (1838–89), is scored for three flutes (one of which is interchangeable with piccolo), two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, glockenspiel, triangle, tambourine, bass drum, cymbals, harp, and strings.

a very martinet, and he conducted with his face toward the audience; but he had great authority and control, and he had excellent judgment in the selection of his men. He was a warm friend of the younger and more daring composers; he welcomed the French and the Russians; he gave Wagner the room that was denied by others, so that Wagner led Bilse's orchestra when the prelude to "Die Meistersinger," the funeral music from "Gotterdammerung," music from "Siegfried," etc., were played for the first time in Berlin. An amusing account of social life at this Konzerthaus of the "Orchestral Knitting-and-Roast Veal Association" is in Beatty-Kingston's "Music and Manners," vol. i. pp. 357–362. Tschaikowsky visited the Konzerthaus on his return from this sojourn in Italy. He wrote to his brother Modest, March 16, 1880: "I went to Bilse's. The large and handsome hall made a singular impression on me. The large and handsome hall made as singular impression on me. The large and handsome half made as insular impression on the Theorem of the Advance of the Advance of the first hard. After Italy, where we almost always were in the fresh air, this was most repugnant. On the other hand, the orchestra was excellent, and so were the acoustic properties and the programme. I heard Schumann's 'Genoveva' and the 'Mignon' overtures, also an exceedingly clever potpourri, and was well satisfied."

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The Caprice opens andante, un poco rubato, A major, 6-8, with trumpet fanfare. Modest Tschaikowsky says this fanfare is a signal of Italian cavalry, which Peter heard every evening at Rome, for the barracks of the Royal Cuirassiers were near the Hotel Co-On the last note, E, of this fanfare, wind instruments enter with the chords of C major, G major, A minor, E major. trumpets, bassoons, and other wind instruments begin a marked rhythmic accompaniment, over which the chief theme of the andante, a mournful melody, is sung by strings. This theme is repeated, with a broader and still more expressive sweep. Then comes with a tremolo of strings a thematic variation, a canonic development between flutes and oboes. There is a crescendo. The fanfare is repeated. characteristic rhythmic accompaniment enters, now in the strings, and the chief theme is sung by English horn and bassoon.

The movement changes to pochissimo più mosso, A major. A new theme enters and is developed by various wind instruments. This theme has the characteristics of a Neapolitan folk-song, and is announced by cornets-à-pistons. The figuration is more and more elaborate until the theme halts with a violent rhythm of full orchestra (E-flat major).

The following allegro moderato in D-flat major—it begins in E-flat major—has for its chief theme a wild melody of a gypsy nature, sung by flutes and violins over a string accompaniment. The contrasting theme in D-flat major is a characteristically sentimental ditty, such

\*For interesting tables in notation of Italian military calls and signals from early times see Georges Kastner's "Manuel General de Musique Militaire" (Paris, 18-48),the Appendix, pp. 31-36. Among later books on the history of military music J. A. Kappey's "Military Music," published by Boosey & Company, London, deserves mention.

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as may be heard in the street of any Italian city. This melody is given to the strings and is developed elaborately. It dies away in the horns, and the mournful theme of the Introduction is heard (andante).

The Finale is in the form of a tarantella, presto, A minor, 6-8.

The tarantella, a most lively Neapolitan dance in triplets, was so called because it was popularly supposed to be a remedy against the bite of the tarantula. Tarantella tunes of the seventeenth century, however, are not always in triplets. Much has been written by learned men concerning the origin of the superstition concerning the healing of the tarantula's bite, which is not now held to be poisonous. The involuntary dance of the victim, akin to that of the St. Vitus dance, at one time a veritable mania (see Dr. Hecker's "Die Tanzwuth"), has been explained as the result of acute melancholy of the male and of hysteria of the woman. Music had for centuries been used as a remedy against all kinds of disease. Serao was probably the first to conduct a strictly scientific investigation of this Italian dancing mania, and he published at Naples his observations and conclusions in 1742, "Lezzioni Accademiche sulla Tarantola." The victims of this disease are still known as tarantolati, and the form of the dance is most familiar in modern music. They that wish to acquaint themselves with the curious remarks of the old writers should consult Kircher's "De Arte Magnetica" (Rome, 1654), Serao's book above referred to, Kastner's "Danses des Morts" (Paris, 1852), treatises by Cardan, Porta, and forgotten treatises and essays quoted by P. Lichtenthal in "Der musikalische Arzt'' (Vienna, 1807).

The best description of the dance itself is in Mme. de Staël's "Co-





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rinne." The madness of the movements was undoubtedly beneficial to the supposed victims. An English writer treating of this subject is reminded of the lean and yellow young Englishman, who at a ball in Paris repeatedly asked the stoutest woman in the room to dance with him. The alarmed aunt finally went up to him and asked the indefatigable Englishman what his intentions were: "Is this with a view toward marriage?" "No, madame, with a view toward perspiration."

The Neapolitan dance gradually became more graceful in its wildness, and in 1849 one Michaud, a dancing teacher of London, attempted to introduce in Paris a *tarentelle valse* for use in the salon. Desrat says the dance was graceful, but too difficult, and it did not meet with the success it deserved.

Monnier described the modern Neapolitan tarantella as follows: "I hear the tabour calling to arms—the tabour and the castanets—that joyous tabour of long descent, as ancient, says Bidera, as Cybele—but Bidera loves to make all things old! Yet the tabour is at least as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchante, whose light fingers shake it. Follow the sound: it is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, return, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways, as in the scene between Gros-René and Marinette:—

"J'aime le bruit de tambourin. Si j'étais fille de marin, Et toi pêcheur, me disait-elle, Toutes les nuits, joyeusement, Nous danserions, en nous aimant, La Tarentelle!

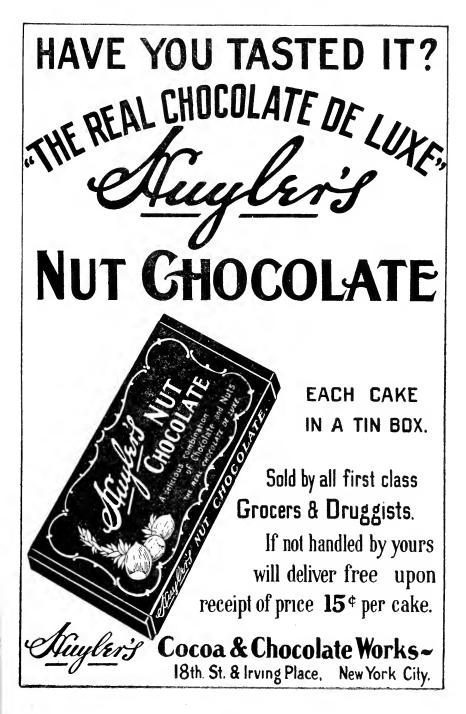
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Tschaikowsky's tarantella theme is worked up with great vivacity. At last the sentimental theme is given out with deliberate brutality by the whole orchestra (allegro moderato, B-flat major). The coda begins presto, A major, with an organ-point of drums and basses, at first pp, then swelling to the full orchestral force; the dance is madder and madder till it ends prestissimo, 2-4.

\*\*

Letters written by Tschaikowsky give many details of his sojourn at Rome in 1879–80. His moods were capricious. He found pleasure chiefly in walking. The only music that interested him was the street music. He wrote to Mrs. von Meck of a church service: "A mass was sung a capella and with organ; wholly modern music, not at all suited to the church, but it was finely performed. What voices there are in Italy! The solo tenor had an operatic, wretched aria, but his voice

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was so noble that I was enchanted... I have now a very good pianoforte. I obtained some volumes of Bach at Recordi's, and I play a great deal alone and also four-handed with my brother Modest, but I cannot work. Rome and Roman life are too characteristic, too manifold and noisy, for me to sit at the writing-table... There is no music in Rome, therefore we must content ourselves with our own. Last evening while we were playing zealously a very good arrangement of Beethoven's E-flat major quartet, some one broke in upon us and asked us to stop, for an old General in the room below could not sleep. This is one of the disagreeable features of hotel life." He was delighted with folk-songs sung by the young Amici, now a celebrated guitar teacher in Rome.

He read Ampère's "Histoire romaine à Rome," and was hugely interested in the Forum. It was his habit to leave his bed at nine A.M., drink tea, work, and take a walk. He ate his luncheon about halfpast twelve, took a longer walk, and at four played the pianoforte or wrote letters. He dined at six at the table d'hôte,—"I avoid stubbornly all conversation and in silence eat for three"; he then either went for a walk or read. He did not visit the theatre, and he never went to bed before two in the morning.

The busts of the Roman emperors fascinated him. "How characteristic they are! How disgusting, bestial, sensual, dull, is Nero's

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A visit to a gallery soon tired him. At first he could not understand the grandeur of Michael Angelo. He was interested, but not enchanted. He preferred the works of Raphael, "this Mozart of painting." Yet he was eager to learn in appreciation. "I cannot go every day to the Vatican, for there are so many other interesting things, and I ought daily to work, read, walk. I do not think I could live here for a long time. There is not time for reflection, for meditation. I should prefer Florence as a dwelling place; it is quieter there. Rome is richer and more magnificent, Florence more sympathetic."\*

As we have seen, his health was poor in Rome, and he was mentally a sick man. He wrote January 23, 1880: "My sister is sick, her daughter is also sick, and yesterday I heard of my father's death. He was eighty-five years old, so that the news was not surprising, but he was so good and so kind, and I loved him so much, that I am bitterly sorry I shall never see him again." Soon afterward he was profoundly impressed by Michael Angelo's "Moses": "Some say the work has failings. That reminds me of old Fétis, who set himself to find irregularities in Beethoven, and declared triumphantly he had found in certain chord-inversions of the 'Eroica' offences against bon gout."

It took him some time to become accustomed to the wild Carnival

\*In a letter addressed to Modest. May 9, 1874, Tschaikowsky wrote from Florence: "I hate Rome, also Naples—the devil take them. There's only one city in the world with the possible exception of Paris—and that is Moscow." Florence was a city, however, very dear to him.

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CONNELLY'S Adams House. OFFICE 'Phone. Oxford 942 scenes, but he concluded that it was a natural part of life in such a climate. "Very probably our clowns in their booths the week before Lent, the toboggan-slides, the swings, and the drunken folk would seem still wilder to a transplanted Roman. . . . The jollity of these Romans is frank and spontaneous. There is no need of strong drink and wine, it is breathed in with the very air."

He wrote Mrs. von Meck, February 16, of a delightful walk in the country and of a visit to the Palazzo Borghese, where he liked especially Correggio's "Danaë": "Should not man, living like this, be most happy by reason of the many beautiful impressions made by nature and art? Yet a mysterious worm eats into my heart. . . . O God, what an unfathomable and complex machine is the human organism! Never will any one solve the mystery of the causes of the different appearances of the spiritual and the material life. And how shall any one draw the boundary between the spiritual and the physiological appearances of our life?" He was depressed by news of an attempt on the life of the Tsar: "One does not know whether to wonder more over the audacity and the might of the vulgar murderous band or over the impotence of the police and all others whose duty it is to protect the Tsar's life. One asks instinctively, How will this all end?"

Shortly before he left Rome he wrote Modest: "Yesterday I went on foot to the Vatican and sat for a long, long time in the Sixtine Chapel. There was worked a miracle: for the first time in my life, I allowed myself be hurried by painting to a genuine artistic ecstasy. What if one accustomed himself little by little to the painter's art. There was a time when all this seemed ridiculous to me."

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FRIDAY AFTERNOON, NOVEMBER 18, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 19, at 8.00 o'clock.

#### PROGRAMME.

Brahms	•	•	•	•	•	٠	Syı	mpho	ny No	o. 3, i	n F	major
Mozart					•						٠	Aria
Hugo Wolf	•	•			(First		ympho	onic I	Poem,	" Pei	nthe	silea"
Wagner				Clo	sing (	Sc <b>e</b> ne	from	" Die	e Gött	erdär	nme	rung "

SOLOIST:

Mme. GADSKI.

#### STEINERT HALL

SECOND PIANOFORTE RECITAL

# JOSEF HOFMANN

Tuesday Afternoon, November 15, at 3

		Ι.					III.
Sonate, Op. 22						Beethoven	Melody Gluck-Sgambati
Le Rappel des Ois	eau	х.		Ram	eau	(1683-1769)	Der Contrabandist Schumann-Tausig
Le Tambourin )				Cor	:nei	rin (1630-65)	Morgenständchen (Hark, Hark, the Lark)
La Ténébreuse 🛭	•	•	•	000	-pc.		Schubert-Liszt
Carneval, Op. 9						Schumann	Humoresque Tschaikowsky
		H.					Rhapsodie Hongroise, No. 10 Liszt
Nine Études .		•	•			. Chopin	THE STEINWAY PIANO USED.
				TICKE	ETS	ARE NOW FOR	R SALE AT THE HALL.

# Miss EDA LULETTE NICHOLS

Announces a presentation of the MONOLOGUE-DRAMA

# KO-HA-NA-SAN

Being a true picture of Japanese Life
IN STEINERT HALL on the afternoon of Saturday,
November 19, at 3 o'clock.

Reserved seats will be \$1.00 and \$1.50. Seats may now be engaged at the hall.

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TUESDAY, NOVEMBER 22

Afternoon at 3

Tickets, 75 cents, \$1.00, \$1.50

Evening at 8

# MARION CRAIG WENTWORTH'S

Interpretation of the philosophy and great modern plays of

#### MAURICE MAETERLINCK

Tuesday Morning, November 29, at 11
MAETERLINCK'S PHILOSOPHY, with readings from his earlier plays

Wednesday Evening, November 30, at 8

A READING of Maeterlinck's dramatic masterpiece, in three acts,

"MONNA VANNA"

Course tickets, \$2.00.

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# PIANOFORTE RECITAL

BY

# CHARLES ANTHONY

SATURDAY AFTERNOON, NOVEMBER 26, at 3

Tickets are on sale at Steinert Hall ticket office

The Mason & Hamlin Pianoforte

Next MONDAY AFTERNOON, NOVEMBER 14, at 3
PIANOFORTE RECITAL by

# Miss ADELE AUS DER OHE

**PROGRAM** 

Fantasia, C minor	•	Schubert Beethoven	Three Fantasy Pieces, Op. 12 Eine Sage (a Legend)   Etude	. Schumann A. aus der Ohe
Sonate, B-flat minor, Op. 35		. Chopin	Nocturne	

The Steinway Piano used

Reserved seats, 75 cents, \$1.00, \$1.50

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WEDNESDAY EVENING, NOVEMBER 16, AT 8

Orchestra and Dancers from the Vincent Club

Tickets on sale at the hall and at Herrick's, Copley Square Prices, \$2, \$1.50, and \$1.00 each



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# Mr. ALFRED De VOTO

AT THE PIANO

Tickets, \$1.00 and 50c., at the Hall and at Herrick's

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# Saturday Afternoon, December 10

AT 2.30

# MELBA

(Only appearance in Boston this season)

**ALSO** 

Signorina SASSOLI, Harp

Miss DAVIES, Piano

Mr. NORTH, Flute

Mr. VAN HOOSE, Tenor

and Mons. GILIBERT, Baritone

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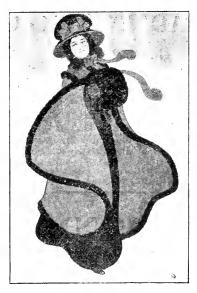
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TRIOS by BEETHOVEN, BRAHMS, ARENSKY, RASSE (first time in Boston), RACHMANINOFF (first time in Boston), and D'INDY QUARTET.

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MONDAY EVENINGS, November 21, December 19, January 23, at a quarter after eight o'clock

Tickets for the series, at three dollars each, on sale at Schirmer's, at the hall, or may be obtained by addressing Mr. Eaton, 15 Haviland Street, Boston.

CHICKERING PIANOFORTE USED

## SYMPHONY HALL

Monday Evening, November 14

AT 8 O'CLOCK

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FRIDAY EVENING, NOVEMBER EIGHTEENTH, NINETEEN HUNDRED AND FOUR, AT EIGHT O'CLOCK

THE NIGHT BEFORE THE FOOT-BALL GAME AT NEW HAVEN

FIFTH JOINT CONCERT by the Glee, Mandolin, and Banjo Clubs of

# Yale and Harvard Universities

Orders by mail, accompanied by cheque made payable to F. R. COMEE, and addressed to Symphony Hall, Boston, will be filled in the order of their reception, and seats will be assigned as near the desired location as possible.

TICKETS, \$1.50 and \$1.00

# POTTER HALL, Tuesday, November 22, at 8

# Second Concert

# The Kneisel Quartet

FRANZ KNEISEL, First Violin
J. VON THEODOROWICZ, Second Violin.
LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

#### **PROGRAMME**

F. S. Converse . . . . Quartet in A minor, Op. 18

Brahms . Trio in C major, Op. 87, for Piano, Violin, and Violoncello

HAYDN . . . Quartet in D major, Op. 76, No. 5

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— JOACHIM.

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The object of these classes is the study of musical æsthetics, it being Mr. Curry's aim to make the forms of musical expression as familiar as are those of architecture and painting, thereby enabling those unacquainted with the technique of music, as well as the music student, to listen intelligently to any musical work of art.

The fee will be seven dollars and fifty cents per term of ten lessons.

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#### JORDAN HALL

THURSDAY AFTERNOON, NOVEMBER 17, at 3 o'clock SECOND RECITAL BY

# Mr. de PACHMANN

#### PROGRAMME

Sonata in A (Turkish March Sonata)			Mozart
(Theme and variations, menuetto,	alla Ti	urca)	
Lied ohne Worte, G major, Op. 62, No. 25.		. A	<i>Aendelssohn</i>
"Der Vogel als Prophet," G minor, from Op. 82			Schumann
"Warum?" D-flat major, from Op. 12 .			Schumann
"Moment Musical," Op. 94, No. 3			Schubert
Serenade, "Hark, hark, the Lark!" (Shakespea	re) .	Sch	ubert–Liszt
Rondo Brillant, Op. 62, E-flat (A. Henselt's air)			Weber
Nocturne, F minor, Op. 55, No. 1			Chopin
Berceuse in D-flat, Op. 57			Chopin
Etude, A-flat, Op. 25, No. 1			Chopin
Deux Préludes, Op. 28, Nos. 23, 24			Chopin
Mazurka, Op. 50, No. 2			Chopin
Turisitana Calanna Calanna minan On			Chopin
TICKETS ON SALE AT SYMP	HONY	HALL	

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THIRD SEASON, 1904-1905

POTTER HALL, New Century Building, 177 Huntington Avenue

#### FIRST CONCERT

# Wednesday Evening, November 16, at Eight

#### PROGRAMME

Quartette, Op. 74, E-flat major					Beethoven
Piano Quartette (unfinished)					Lekeu
		st time)			
Quintette, Op. 77 (with Double-	bass				Dvorák
- ' ' '	/Eis	(amit to			

Miss ALICE CUMMINGS and GUSTAVE GERHARDT assisting.

#### THE PIANOFORTE IS A MASON & HAMLIN.

Subscription tickets for the series, four dollars and two dollars and a half. Single tickets, one dollar and a half and one dollar. On sale at the box office of Potter Hall.

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A month was passed with Sig. Guagni Benvenuti in Milan, another with Sig. An-

tonio Cotogni in Rome, four months with Sig. Luigi Vannuccini in Florence, three months with M. Fidèle Koenig in Paris; and Mr. Dunham also had the entrée to the Studios of Sig. Sulli-Firaux in Florence, Mme. Adiny, of the Paris Opéra, and M. Jean

Mr. Dunham's voice, singing, and method have received cordial commendation from

these famous masters.

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#### ALUMNI and FRIENDS

WITNESS the DARTMOUTH-BROWN FOOT-BALL GAME, SATURDAY, NOVEMBER 19, but first get ready for it by attending the

# JOINT CONCERT Civen by the DARTMOUTH and BROWN CLEE and MANDOLIN CLUBS

Composed of over eighty men, the pick of the musical talent of the two colleges. Let the old college songs renew your college days and fill you with enthusiasm for the game.

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Remember the date

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Wednesday Afternoon, November 16

AT 3 O'CLOCK

THIRD SONG RECITAL

----<u>"</u>BY#----

# Mr. David Bispham

SCHUBERT'S "WINTERREISE" (The Winter Journey)

Twenty-four songs, Op. 89, written to another cyclus of Mueller's, will be the subject of this recital.

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## SYMPHONY HALL

# Sunday Evening, November 27

AT 8 O'CLOCK

## CONCERT

BY THE

# Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor

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Soloists and program and further details to be announced

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Monday Evening, November 28

AT 8 O'CLOCK

SECOND CONCERT by the

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Tuesday Afternoon, November 29, at 3 o'clock RECITAL BY

# Mr. Heinrich Gebhard

Assisted by

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And others to be announced

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THURSDAY EVENING, NOVEMBER 17, at EIGHT

#### Programme

RIETZ, J.		Concertst	ueck, C	p. 41, for	Flute,	Oboe,
		Clarinet,	Horn,	Bassoon	and	Piano

PIERNE, G.	•	Pastorale Variée (dans le style ancien) for Flute, Oboe, Clarinet, Trumpet,
		Horn, and two Bassoons

<i>a</i> .	GADE,	N.	W.		Ballade fo	or Clarinet	and Piano
u.	0,11,000			•	Daniel I	or Ciarinice	and I land

Ь.	WIDOR		Introduction	and	Rondo	for	Clarinet
			and Piano				

E.	BERNARD	Divertissement	t for	two	Flutes,	two
		Oboes, two Cl	larinets	s, two	Horns,	two
		Rassoons		-	•	

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OF THE

# FIFTH REHEARSAL and CONCERT

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE.

FRIDAY AFTERNOON, NOVEMBER 18, AT 2.30 O'CLOCK.

SATURDAY EVENING, NOVEMBER 19, AT 8,00 C\*CLOCK.

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## Fifth Rehearsal and Concert.

FRIDAY AFTERNOON, NOVEMBER 18, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 19, at 8.00 o'clock.

#### PROGRAMME.

Brahms		Symphony No. 3, in F major, Op. 90
	I. II. IV.	Allegro con brio. Andante. Poco allegretto. Allegro.
Mozart		Recitative, "How Susanna delays!" and Aria, "Flown forever," from "The Marriage of Figaro"
Wolf .		Symphonic Poem, "Penthesilea," after the like-named tragedy of Heinrich von Kleist (First time.)
Wagner		Finale of "The Dusk of the Gods"

#### SOLOIST:

#### Mme. JOHANNA GADSKI.

There will be an intermission of ten minutes after the Mozart selection.

#### SPECIAL ANNOUNCEMENT.

By general desire the concert announced for Saturday evening, December 24, "Christmas Eve," will be given on Thursday evening, December 22.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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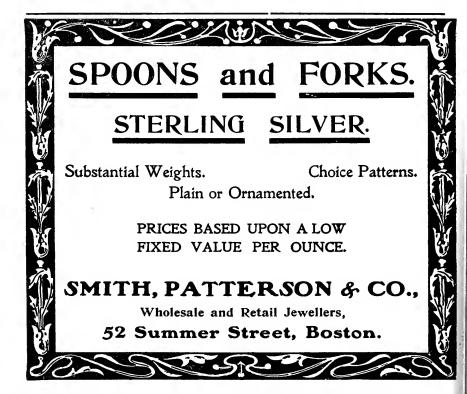
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Symphony No. 3, In F major, Op. 90 . . . . . Johannes Brahms (Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on December 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks (\$9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica''; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at

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the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

"' . . O, you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.' "

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out

the "device" (A, C, A).

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The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its

old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"\* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the strings. The strings

\*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice" which is introduced (B-flat) in the overture.

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lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated. accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The expo-

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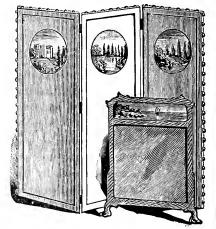
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sition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Mme. Johanna Gadski (Mrs. Hans Tauscher) was born at Anklam, in Pomerania, June 15, 1872. She was educated at Stettin, where she studied with Mrs. Schroeder-Chaloupkir. She made her first appearance on the stage at Kroll's, Berlin, in May, 1891, as Pamina in "The Magic Flute." She also sang there in July of the same year in von Holstein's new opera, "Der Haideschacht." In 1892 (May) she was



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again at Kroll's, and she appeared there as Anna ("Hans Heiling"), Anna ("Merry Wives of Windsor"), Pamina, Elvira, the Baroness ("Wildschütz"). She was married in September of that year. In 1893 she was again at Kroll's, but early in 1894 she joined the opera company at Bremen, where she added to her repertory parts in Sinetana's "Die verkaufte Braut" and d'Albert's "Der Rubin." During the season of 1894–95 she was with the Damrosch German Opera Company. Her first appearance in New York was on March 1, 1895, as Elsa. Her first appearance in Boston was as Elsa, April 2, 1895. In 1899 she made her first appearance at Covent Garden, London, and that same year she appeared as Eva at Bayreuth.

Here is a list of her operatic deeds in Boston:-

ELSA: April 2, 1895, February 3, 1896, March 10, 1898, January 26, 1899, March 12, 1902.

SIEGLINDE: April 3, 1895, February 25, 1898, January 30, 1899, March 28, 1903.

GUTRUNE: April 5, 1895.

ELISABETH: April 6, 9, 1895, February 4, 1897, February 24, 1898, January 24, 1899.

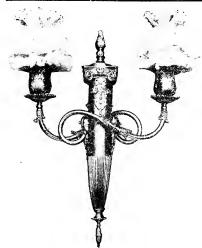
Eva: April 6, 1895, February 7, 1896, February 8, 1897, February 28, 1898, March 25, 1903.

HESTER PRYNNE: She created this part, and sang in English in Walter Damrosch's "The Scarlet Letter," February 10, 1896, February 14, 1896.

SENTA: February 2, 1897, March 4, 1898, February 3, 1899, February 9, 1899.

MICAELA: February 3, 1897, February 9, 1899, April 4, 1902.

Santuzza: January 27, 1899, April 3, 1901. Brünnhilde, in "Die Walküre": April 7, 1904.



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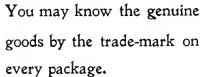
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BRÜNNHILDE, in "Siegfried": February 1, 1899.
BRÜNNHILDE, in "Gotterdämmerung": April 16, 1904.
Aïda: February 8, 1899, April 1, 1903, April 11, 1904.
PAMINA: March 22, 1902, April 2, 1903, April 6, 1904.
DONNA ELVIRA: March 30, 1903.
THE COUNTESS, in "Nozze di Figaro": April 15, 1904.

\*\*

Mme. Gadski sang in Boston at Symphony Concerts, October 29, 1898, "Ocean, thou mighty monster," from "Oberon" (in German), and Elisabeth's Greeting, from "Tannhäuser," and on October 31, 1903, the recitative and aria from "Der Freischütz" and Schubert's "Gretchen am Spinnrade" and "Erlkönig."

She sang as chief soprano at Handel and Haydn concerts in "The Redemption," April 10, 1898, and in "Elijah," April 15, 1900, and at the concert given for Mr. Zerrahn's benefit, "Elijah," May 2, 1898.

She has sung in other concerts: at the Boston Theatre in Verdi's Requiem, March 16, 1902, in Rossini's "Stabat Mater," March 23, 1902, March 29, 1903.

This list is probably incomplete.

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RECITATIVE, "How Susanna delays!" And Aria, "Flown forever," from "The Marriage of Figaro."

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro," "dramma giocoso" in four acts, poem based on Beaumarchais's comedy, "Le Mariage de Figaro," by Lorenzo Da Ponte, music by Mozart, was produced at the National Theatre, Vienna, May 1, 1786.

The Countess, wounded by her faithless and jealous husband, decides to change dress with Susanna, that she may win him back by a trick.

Act iii., scene viii. The Countess alone.

#### RECITATIVE.

E Susanna non vien? Sono ansiosa di saper, come il Conte accolse la proposta! Alquanto ardito il progetto mi par! e ad uno sposo sì vivace e geloso! ma che mal c' è? Cangiando i miei vestiti con quelli di Susanna, ei suo co' miei—a favor della notte—oh cièlo! a qual umil stato fatale io son ridotta da un consorte crudel, —che dopo avermi con un misto inaudito d' infedeltà, di gelosia, di sdegno. Prima amata, indi offesa, e alfin tradita, fammi or cercar da una mia serva aita!

\*How Susanna delays! I'm impatient till I know what my husband has said to her proposal. I fear 'tis rashness what I dar'd to attempt; he's so impetuous; so resentful, and so jealous! But 'tis no wrong! a mere exchange of garments, I give mine to Susanna, while hers disguise me by the favoring darkness. O heaven, how deeply my pride has been humbled, I am degraded by my husband's neglect! After short hours of burning love, I awake to doubt and despair. I see him jealous, disdainful. He who loved me now deserts me, and has betrayed me. Must I submit that my own servants aid me?

#### ARTA

Dove sono i bei momenti, Di dolcezza e di piacer. Dove andaro i giuramenti Di quel labbro menzogner.

\*The English version of recitative and aria is by Natalia Macfarren.



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Perchè mai, se in pianti e in pene— Per me tutto si cangiò, La memoria di quel bene Dal mio sen non trapassò.

Ah! se almen la mia costanza Nel languire amando ognor, Mi portasse una sperenza, Di cangiar l' ingrato cor.

Flown forever love's sunny splendor, Now forsaken and lone I mourn. Oft he vow'd me love true and tender; Ah, those lips are now forsworn

Why, oh, why must I thus sorrow, Why doth all to me seem chang'd? From remembrance I must borrow Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning And these bitter tears that start Yet will win his love returning And restore th' ungrateful heart.

The recitative (Andante; Allegretto) is accompanied by strings. The aria (C major, Andantino, 2-4; Allegro, 4-4) is accompanied by two oboes, two bassoons, two horns, and strings.

The woman that created the part of the Countess was a certain Laschi. A contemporary critic said that, although her artistry was admired in Italy, she was neither distinguished nor a favorite at Vienna.

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Michael Kelly, who created the part of Basilio and also that of Don Curzio,—Ochelly, as Mozart wrote the tenor's name,—mentions her incidentally in his entertaining "Reminiscences" (which are said to have been written by Theodore Hook), but does not criticise her art or her person. Da Ponte, never discreet in his comments on women, says nothing in his Memoirs about the quality of the singers. There is no record of her appearing at the famous opera houses of Bologna and Venice.

The aria, "Dove sono," was sung at these concerts by Mme. Fursch-Madi, December 19, 1891, at the concert given in commemoration of Mozart's death.

"Penthesilea," Symphonic Poem for Orchestra, after the likenamed tragedy of Heinrich von Kleist . . . Hugo Wolf

(Born at Windischgrätz, Steiermark, March 13, 1860; died in a madhouse at Vienna, February 22, 1903.)

This symphonic poem, "touched up by J. Hellmesberger," was published in 1903. It was performed November 21, 1903, at a Philharmonic Concert led by Hans Winderstein in Leipsic, but the very first performance was by Winderstein's Orchestra at Halle two or three days before. The first performance in America was at Chicago at a concert of the Chicago Orchestra, led by Theodore Thomas, April 23, 1904. The work is scored for one piccolo, two flutes, two oboes, one

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English horn, two clarinets, three bassoons, four horns, four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, gong, harp, strings.

\* \*

"Penthesilea" is the most characteristic work of that irregular, abnormal genius, Heinrich von Kleist, who was born at Frankfort on-the-Oder in 1776, and killed himself in 1811, with Henriette Vogel, in an inn, "Zum Stimmung," at Wannsee, about a mile from Potsdam. Kleist's version of the tale of Penthesilea and Achilles may be thus summed up: Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses in their now city, Themiscyra. In the battle Penthesilea meets Achilles, and her heart is turned to water by the splendid beauty of the hero. The traditional and strict law of the Amazons, that only conquered foes should participate with them in the Feast of Roses, compels her to attack him. for she already loves him with consuming love. He overcomes her in the fight, but she is rescued by her Amazons. When Achilles learns that she would be his if she should conquer him in battle, he determines to challenge her to single combat, and then, unarmed, to yield to her. She suspects him of falsehood and treachery; her amorous frenzy turns to raging hate. She kills him with an arrow from her bow, sets her hounds upon him; tears with them his flesh, and rejoices in his When her fury is spent, and she knows what she has done, she stabs herself and falls on the mutilated body of Achilles.

This play, which is a dramatic poem rather than a stage tragedy, was published first in 1808 in *Phöbus*, an art journal, edited by Kleist and Adam Müller at Dresden. The poem provoked a storm of disapproval; and Goethe, to whom a copy had been sent, was shocked both by the subject and the form of the treatment. He expressed his views plainly to Kleist in a letter, which embittered the author, who sent him a chal-

lenge, and then fought him with epigrams.

"Penthesilea" was looked on throughout Germany with aversion. It has been said that Kleist's fame is wholly posthumous. To-day some call the poem Kleist's masterpiece, but we find it used by Dr. Krafft-Ebing as a striking example of *Masochismus* in literature. And he quotes a speech of the heroine: "Küsst' ich ihn todt?—Nicht—Küsst' ich ihn nicht? Zerrissen wirklich?" etc.

The warmest appreciation of Kleist's genius as displayed in this tragedy is by Dr. Kuno Francke, Professor of German Literature at Harvard University. He quotes Kleist's own words, "Hell gave me my half-talents; heaven bestows a whole talent or none," and then says:—

"This fabulous Queen of the Amazons is Kleist's own soul,—a soul inspired with titanic daring, driven by superhuman desire, bent on conquering Eternity. When the conviction first dawned upon Kleist that the whole of truth is beyond human reach, all life henceforth seemed worthless to him. When Penthesilea, instead



of vanquishing the beloved hero, is overcome by him, even his love is hateful to her. The ideal which she cannot fully and without reserve make hers she must destroy. The god in her having been killed, the beast awakes. And thus, immediately after that enchanting scene where the lovers, for the first time and the last, have been revelling in mutual surrender and delight, she falls like a tigress upon the unsuspecting and weaponless man; with the voluptuousness of despair, she sends the arrow through his breast; she lets the hounds loose upon him as he dies, and together with the hounds she tears his limbs and drinks his blood, until, at last, brought back to her senses, and realizing what she has done, she sinks into the arms of death,—a character so atrocious and so ravishing, so monstrous and so divine, so miraculous and so true, as no other poet ever has created." ("History of German Literature," fourth edition, New York, 1901.)

The prevailing tonality of the first and third sections is F minor; that of the second section, A-flat major.

The score has no explanatory programme, but there are titles for the three sections. The following "programme" was prepared in all probability by Dr. Richard Batka for his critical study of the work. The translation into English was published in the Chicago Orchestra programme-book, edited by Mr. Hubbard William Harris:—

١.

THE DEPARTURE OF THE AMAZONS FOR TROY.

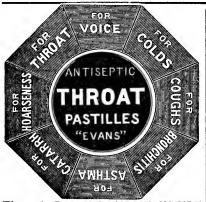
Amid great tumult the fierce warriors prepare to set out on their campaign, Penthesilea in command—as is symbolized by her personal motive, which will be heard above the clashing of weapons and the shricking of war-cries. In exultation the army assembles, the queen dashing to the front to lead in the march, which begins with a flourish of trumpets.\* A contrasting intermediary section leads to a resumption of the march movement, the latter dying away as the Amazons, having reached their destination, go into night-encampment—as represented by the subdued rolls of the kettledrums, with which the movement concludes.

TT

Penthesilea's Dream of the Feast of Roses.

As she slumbers, Penthesilea's dreams carry her beyond the battle impending to the prize which awaits her after the victory. Over mysterious arpeggios in the violas, the flutes, oboes, and violins begin a melody in which one recognizes Penthesilea—transformed into a gentle, loving woman. The dream-picture becomes more and more vivid, until all of a sudden the sleeper awakens.

\*The composer expresses the wish that two trumpets be placed at the extreme ends of the orchestra at the beginning of this march, in which the horns, cymbals, and triangle enter with singular effect.—P. H.



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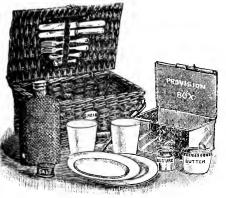
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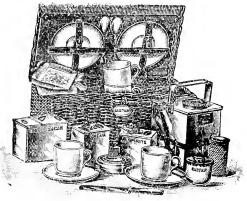
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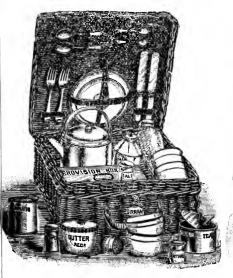
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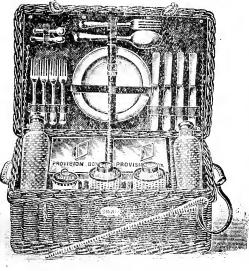
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Once aroused, Penthesilea is the ferocious warrior again; challenged by the foe, she rides forth to battle. But straightway a conflict of the emotions is suggested by the interweaving of two motives-one being mentioned as denoting Penthesiher heart; their combined development—descriptive of their struggle for supremacy, mounting presently to a full-orchestra climax, from which the motive of "yearning" emerges in certain wood-wind instruments over a subdued tremolo of the But the desire for conquest soon gains the upper hand again, leading to a dramatic climax, which brings to notice the motive of annihilation in the trombones-opposed by the violins and wood-wind with a distorted version of the Penthesilea motive. The tumult subsides through a picturesque diminuendo, beautified by an expressive viola solo and leading to the reappearance of Penthesilea, now tranquillized and gentle. But this mood does not last long; the orchestra, passing from animation to agitation, shortly setting up a great shriek of anguish; following which a chromatic flourish leads to a repetition of "The Departure of the But now Penthesilea goes not forth to any common struggle, nor does any dream of happiness beckon her from beyond the victory. Revenge and destruction are now her only purpose. With redoubled ferocity the situation mounts to its tragic climax, which culminates in a frightful screech. Then a pause; her anger spent, the unhappy queen appears once more, her face no longer disfigured with passion, but glowing with yearning and love. Thus, in ecstasy and anguish, her young life goes out in a sigh.

And so the subjects chosen for musical illustration by Carl Goldmark in his overture "Penthesilea" (produced at Budapest, November 12, 1879, and first performed in Boston by the Philharmonic Society, December 3, 1880) were "Wild Conflict, the Feast of Roses, Love-Death."

\*\*\*

Wolf, enthusiastic over many authors in turn,—Goethe, Mörike, Grabbe, Grillparzer, Hebbel, Ibsen, Sudermann, Schopenhauer, Nietzsche, Dickens, Mark Twain, Sterne, Rabelais, Scott,\*—worshipped von Kleist to the end. In a letter written to Dr. Emil Kauffmann† in 1890: "To me the supreme principle in art is the stern, harsh,

\*The word "usquebaugh" in "Rob Roy" aroused his curiosity to such an extent that, poor as he was, he sent to Scotland for the liquor. Ten bottles arrived in Vienna. He invited his friends, who tried with him to find the drink romantic.

†Dr. Kauffmann, son of a Heilbronn Gymnasium professor and song-writer, was then music-director of the University of Tübingen.

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inexorable truth, truth that goes to the extent of cruelty. Kleist, for example,-Wagner always first,-is my man. His wonderfully magnificent 'Penthesilea' is in all likelihood the truest and at the same time the most horribly ferocious tragedy that ever originated in a poet's brain." Hermann Bahr tells us that, when he was with Wolf at Rimbach in 1883, the composer generally had Kleist's tragedy with him; "he raved about it; his hands shook if he read only a couple of verses from it; his eyes glittered; and he appeared as one transfigured, as though he saw a higher and brighter sphere whose gates had opened suddenly." When Wolf went home after a long absence he would hardly exchange greetings before he would take a volume of Kleist from his pocket and read from it to his family and friends. Bahr tells a story that might have been imagined by E. T. A. Hoffmann, and surely Wolf was an Hoffmannesque character. Bahr and Wolf were living together with a common friend, a Dr. E. L., in Vienna. Bahr and his friend were given to hearing the chimes at midnight. Returning home from a "Kneipe" about five one morning, they were eager to go to bed. "The door opened, and from the other room appeared to us Hugo Wolf in a very long shirt, with candle and book in his hand, a most pale and fantastic apparition in the grey, uncertain light, with puzzling gestures, now scurrilous, now solemn. He laughed a shrill laugh and jeered at us. Then he came to the middle of the room, waved his candle, and while we were undressing, he began to read to us, chiefly from 'Penthesilea.' And this with such force that we became silent and did not dare to stir; so effective was his speech. The words rushed from his pale lips like black and monstrous birds, which seemed to grow until they filled the whole room with their horrible living shadows; then he suddenly laughed again and again scoffed at us, and in his long, long shirt, with the flickering candle in his outstretched hand, he disappeared slowly through the door." Bahr then proceeds to tell in extravagant language how, when Wolf read, the words became things of flesh and blood. (See his preface to "Gesammelte Aufsätze über Hugo Wolf," vol. i., Berlin, 1898.)

This daybreak visit was in 1883, and in the summer and the fall of

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that year Wolf wrote his "Penthesilea." The work cost him much pain; in the summer of 1884 at Castle Gstatt he worked furiously on the shaping of a motive. In 1885 he hoped that it would be produced in Munich, but he was disappointed. The next year (October 15) it was played at a rehearsal of the Vienna Philharmonic Society, a rehearsal of novelties. Wolf attended the rehearsal, but was not seen by players or conductor. He wrote three days afterward to his brotherin-law a letter in which he described the scene. Dr. Ernst Decsey, in his Life of Wolf, does not venture to give the letter in full, on account of the drastic personality of certain passages. "Last Friday," wrote Wolf after a hysterical beginning, "my 'Penthesilea' was performed in the Novelty-rehearsal. My 'Penthesilea'? No; the 'Penthesilea' of a lunatic, a duffer, a joker, or what you will, but it was not my 'Penthesilea.' I cannot describe to you how it was played.'' He tells of the orchestral gibberish, and how the conductor, who had promised to speak in favor of it, went on directing. "It was a madhouse scene! Then boisterous laughter from the orchestra." The conductor spoke: "Gentlemen, I should not have allowed this piece to be played to the end-but I wished to look at the man who has dared to write as he has about the Master, Brahms."

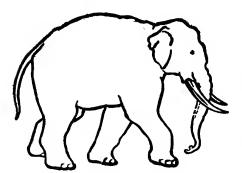
The conductor by his reference to Wolf's writings against Brahms referred to certain articles written by the former as the music critic of the Vienna Salonblatt. Yet Wolf had written of certain compositions of Brahms—as the Quintet in F major, Op. 88—in terms of the highest praise. A conductor might formerly have treated in like shabby manner a work by von Weber, who as a critic had assailed bitterly works by Beethoven, or sneered openly at a composition by Schumann, who

had assaulted in his magazine some of the mighty of his day.

There was talk in March, 1902, of a performance of "Penthesilea" at Mannheim. The court conductor, W. Kähler, a warm friend of Wolf as composer, put the work in rehearsal, but he then believed that "the instrumentation did not bring into any importance the intellectual beauties."

After the bitter experience in Vienna the score was undisturbed till 1897, when Wolf, then in the Svetlin asylum, looked it over and en-

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The symphonic poem has been performed in many cities, as Berlin, Munich, Hanover, Stuttgart, Rostock, Frankfort-on-the-Main, Mann-

heim, Heidelberg, Nuremberg, Prague.

There are many ancient tales about Penthesilea, but from no one of them did Kleist derive his plot. These tales are strangely contradictory, as may be seen by consulting the ingenious notes of Claude Gaspar Bachet, Sieur de Meziriac, to the "Épistres d'Ovide" (The Hague, 1716, vol. i. pp. 289, 290). Thus, the first exploit of Achilles after the death of Hector was the combat which he had with Penthesilea. This story is told by Quintus Calaber in his relation of what happened at Troy after the deeds told by Homer. The calm and dull Quintus says that Achilles slew her; that, after he had stripped her of her armor, he saw that she was very beautiful, and he pitied her, and he wept over her, whereupon Thersites jeered at him, until Achilles killed him with his fist. Lycophron remarks that Achilles slew Thersites with a lance-thrust because the churl had plucked out the Amazon's eyes while she still breathed. A commentator on Lycophron gives the common report: That Achilles

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fought several times with Penthesilea, and was worsted; at last he slew her. He admired her beauty, her bravery, her youth, and he wept for pity, tried to persuade the Greeks to build for her a magnificent tomb. Thersites objected, said that Achilles was amorous of a dead woman, and uttered such vile scandal that the hero, wild with rage, killed him with a blow of his fist. Then Diomedes, angered by the death of Thersites, who was of close kin to him, took the body of Penthesilea by the heels and dragged it to the river Scamander. (The charge of necrophilism was brought against Achilles by later commentators and orators). Some claim that Achilles and Penthesilea had a son, Cayster, after whom a river of Lydia was named. Dares insists that Penthesilea was killed by Pyrrhus, the son of Achilles.

There are different stories about the death of Achilles: how he was slain by an arrow shot by Paris; how the fatal arrow was shot by Apollo

himself; how Paris drew the bow, and Apollo guided the arrow.

But Tellen states that Achilles was slain by Penthesilea and was brought to life by Jupiter, moved thereto by the prayers of Thetis; and then Mars, her father, brought Thetis into court with Neptune as judge, who decided against Mars. Ptolemæus Hephæstion tells a wilder story: that Achilles was brought to life solely to kill Penthesilea, and that,

as soon as he had done the deed, he returned to the shades.

Thomas Heywood, in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (1624), has much to say about "Amazons and Warlike Women"; he tells of their origin, customs, dress, laws, exploits, history, and this is what he says of Kleist's heroine: "After this Orythea succeeded Penthisilea, shee that in the ayd of Priam (or as some say, for the love of Hector) came to the siege of Troy with a thousand Ladies, where after many deeds of chiualrie by her performed she was slaine by the hands of Achilles, or as the most will have it, by Neoptolimus: shee was the first that ever fought with Poleaxe, or wore a Target made like an halfe Moone, therefore she is by the Poets called Peltigera and Securigera, as bearing a target, or bearing a Poleaxe: Therefore . . . Virgill in his first booke of Æneid

"Penthisilea mad, leades foorth Her Amazonian traine, Arm'd, with their Mooned shieldes, and fights Midst thousands on the plaine."

There was a portrait of Penthesilea in a painting by Polygnotus in the Lesche, or club-house at Delphi. This painting represented the

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siege of Troy. "The face of Penthesilea," Pausanias tells us, "is that of a young virgin. She holds a bow like those used by the Scythians, and a leopard-skin covers her shoulders."

I have spoken of the "splendid beauty" of Achilles. The celebrated Mr. Bayle has a curious note concerning this (article "Achilles"):—

"This warrior, the most fiery that ever drew sword, and so brave that his name was used to denote supreme valor, was a great lover of music and poetry, and was looked upon as the handsomest man of his age. As Achilles's beauty won him the affection of the fair, he on his part was a slave to their charms... Homer, speaking of Nireus, tells us that he was the handsomest among the Greeks, Achilles excepted. See the Scholiast on v. 131st, book 1st of Homer, where he tells us that Achilles, the handsomest of all heroes, had so effeminate a face that he might very easily pass for a girl in the court of Lycomedes.

"Lovely he was, and had a dauntless soul; Ambiguous, he deceiv'd the curious eye, And hid so well his sex he seem'd of both.

With regard to his stature, I shall not observe what Philostratus relates in the Life of Apollonius, viz.: that, this philosopher having called up the ghost of Achilles, it first appeared to be five cubits high and afterwards twelve, and was inexpressibly beautiful. Neither shall I say with Lycophron that Achilles was nine cubits high which is not what we call a fine stature. Such a stature is fit only for Quintus Calaber, who has magnified him to a giant. . . . The truth is that Achilles was of a beautiful and advantageous stature, and that rays shot from his face; that 'his nose was neither Roman nor hooked, but such as it was ever to continue.' 'Tis thus Vigenere translates, but I should rather choose to translate it, 'such as it ought to be.'"

Alfred Bruneau has written "Penthésilée," a scene for soprano and orchestra. The text is a poem by Catulle Mendès, in whose version the Amazon, slain by Achilles, as she is dying throws at her conqueror "a look charged less with hate than love." This composition was performed at a Châtelet Concert, Paris, November 13, 1892, and Miss Lucienne Bréval\* was the Amazon of that day.

Herodotus and Diodorus the Sicilian give entertaining accounts of the Amazons, whom they treat with marked respect. But the words

\*Berthe Agnès Lisette Schilling, known as Lucienne Bréval, was born at Berlin. November 4. 1860. She studied at the Paris Conservatory, where as a pupil of Warot she took a second prize for singing and as a pupil of Giraudet a first prize for opera in 1890. She made her début at the Opéra, January 20, 1892, as Sélika in "L'Africaine." She remained at the Opéra until 1900, and was the first there to take the leading parts in "Die Walküre" (1893), "La Montagne noire" (1895), "Die Meistersinger" (1897), "La Burgonde," (1808). She also created parts in "Pallas Athénée" (Orange, 1804) and in "Amy Robsart" (Monte Carlo. 1896). She went to the Opéra-Comique to create the part of Griselidis in Massenet's opera (1901), but she returned to the Opéra in 1902. As a member of Mr. Grau's Metropolitan Opera House Company, she appeared in Boston as Valentine, (April 2, 13, 1901); Brünnhilde in "Die Walküre" (first time she sang the part in German), April 9, 1901; Chimène in Massenet's "Cid," March 14, 1902 (first performance of the opera here; Valentine, March 19, 1902.

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of Sir Richard F. Burton are here more to the purpose They are to be found in the fifteenth chapter of his "Mission to Gehele, King of Dahome"; and the chapter is entitled "Of the so-called Amazons and the Dahoman Army."

"The Greeks probably derived their Amazonian myth from exaggerated reports of the strength and valor of the Caucasian women. . . . Amongst the Homerites of South Arabia it was a law for wives to revenge in battle the deaths of their husbands, and mothers their sons. The Suliote women rivalled the men in defending their homes against Osmanli invaders. The Damot or Abyssinian Amazons of Alvarez (1520) would not allow their spouses to fight, as the Jivaro helpmates of Southern America administer caudle to the sex that requires it the least. The native princes of India, especially those of Hyderabad in the Deccan, for centuries maintained a female guard of Urdubegani, whose courage and devotion were remarkable. Bodies of European fighting women are found in the celebrated 'Female Crusade,' organized in 1147 by order of Saint Bernard. Temba-Ndumba, among the Jagas of Southern inter-tropical Africa, according to old travellers, made her subjects rear and teach their female children war, but she was probably mad. The Tawarki women rank with men like the women of Christianity, and transmit nobility to their children. Denham found the Fellatah wives fighting like males. According to Mr. Thompson (1823), the Mantati host that attacked old 'Lattaku' was led by a ferocious giantess with one eye. M. d'Arnaud (1840) informs us that the King of Bahr, on the Upper Nile, was guarded by a battalion of spear women, and that his male ministers never enter the palace, except when required to perform the melancholy duty of strangling their master. At present" (this was written in 1864) "the Tien-Wang, or Heavenly King of the Tae-pings, has one thousand she-soldiers.

"Sporadic heroines, like Tomyris and Penthesilea of the Axe, are found in every clime and in all ages, from Semiramis to the artilleryman's wife of Saragossa. Such were Judith and Candace; Kaulah, the sister of Derar, and her friend Oserrah; the wife of Aban Ibn Saïb; Prefect Gregory's daughter; Joan of Arc; Margaret of Anjou; Black Agnes; Jeanne Hachette; Begum Sombre; Kara Fatimah; Panna Maryan, and many charmers far too numerous to specify. Many a fair form was found stark on the field of Waterloo. During the late Indian mutiny the Ranis were, as a rule, more manly than the Rajahs. And at present the Anglo-American States and Poland show women who, despite every discouragement, still prefer the

military profession to all others."

"A bold virago stout and tall,
As Joan of Arc, or English Moll."

In 1863 Burton estimated the fighting women of Dahome at a figure of seventeen hundred. "'These most illustrious viragoes' are now a mere handful. King Gezo lost the flower of his force under the walls

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"Compromises"

For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston of Abeokuta, and the loss has never been made good." It is in this chapter that Burton proposed the enlistment in England of unmarried women. "Such feminine troops would serve well in garrison, and eventually in the field. The warlike instinct, as the annals of the four quarters of the globe prove, is easily bred in the opposite sex. A sprinkling of youth and beauty amongst the European Amazons would make campaigning a pleasure to us."

#### A NOTE ON HUGO WOLF.

Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the fourth of eight children. The boy learned the violin and the piano, and there was household music,—string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870–71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874–75 the Gymnasium at Marpurg.

In 1875 Hugo entered the Vienna Conservatory. He studied harmony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the Conservatory was Josef Hellmesberger (1828–93), "a classical violinist and classical conversationalist, a musician *comme il faut* and a Viennese *comme il faut*, an artist whose quartet playing was as celebrated as was

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the legion of bonmots told by him or attributed to him, a man of the world, a distinguished character in the music life of Vienna." day he received an astounding note, which read pretty much as follows: "You have only one more Christmas to celebrate, then your end will come. Hugo Wolf." Some humorous student played this trick on Hellmesberger and Wolf. In vain did the latter protest his innocence and show his own handwriting: he was dismissed. began Wolf's dark and dreary life. From 1877 to 1881 he lived in Vienna as a needy music teacher. In 1875 he had experienced a great pleasure, one that influenced him mightily. He met Richard Wagner, and for a few minutes talked with him. The fifteen-year-old boy wished to show him some of his compositions, and Wagner in a most friendly manner told him to wait until he had written riper and more important works; but the courtesy of Wagner's refusal moved Wolf deeply, just as the performance of "Tannhäuser" at Vienna in November, 1875, had turned him into a fanatical Wagnerite. In these years of poverty Wolf became intimate with Felix Mottl and Adalbert von Goldschmidt, and they endeavored to find violin and piano pupils In 1879 his lessons brought him in only thirty-six or thirtyeight guldens a month. He loathed the drudgery of teaching the dull, and he did not hesitate to address any such daughter of a most respectable family as "blödes Frauenzimmer." He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Decsey's Life of Wolf.

Wolf thought of going to America to try his fortune, for America was surely a Tom Tiddler's ground for musicians, but in 1881 he went to Salzburg as second conductor of the opera. He did not distinguish himself at Salzburg, but he was allowed to conduct only light operas and operettas. They say that at a rehearsal he addressed the chorus

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as follows: "O let that stuff alone; I'll play you something from 'Tristan and Isolde." He left Salzburg in 1882.

From January 27, 1884, to May, 1887, Wolf was the music critic of the Salonblatt, "a society journal of the high life of Vienna." It is to be hoped that the Wolf Society will publish in book form the best of the contributed articles, for they are singularly shrewd, pungent, entertaining, and written with infinite gusto. The critic sided with the Wagner-Bruckner faction, and, as we have already seen, he was reckoned by the superficial, indiscriminative readers of Vienna as a malignant foe of Brahms. He wrote enthusiastically in praise of Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Chopin, Saint-Saëns, and, above all, Wagner and Berlioz.

Wolf's first songs were published in 1887, and with the winter of 1888 began the period of his artistic ripeness. His fertility was amazing, and perhaps it will prove the destruction of his fame. He set music to poems by Mörike, Eichendorff, Goethe, Keller, cycles from the Spanish and Italian song-books of Geibel and Heyse. It is said that he composed over five hundred songs besides works of larger proportions. His music to Ibsen's "Fest auf Solhang" was performed at Vienna in 1892. His first opera, "Der Corregidor," was produced at Mannheim, June 7, 1896. In 1892 he began to be known in Northern Germany, and a propaganda soon made his name familiar. A Wolf Society was started in Berlin, another in Vienna, for the purpose of giving the composer material assistance and spreading his fame. There were friends who were practical counsellors, as Joseph and Franz Schulk in Vienna, and there were hysterical enthusiasts who did not hesitate to call him the first of living composers.

Cut is the branch that might have grown full straight, And burnèd is Apollo's laurel bough.

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Wolf had always been of an excitable nature, and his enthusiasm was on the verge of frenzy. Read these letters he wrote in 1888:—

"March 20. Just after my arrival to-day I produced my masterwork: 'Erstes Liebeslied eines Mädchens' is out and away the best thing I have ever done. In comparison with this song everything hitherto composed is child's play. The music has such a striking char acter, as well as such an intensity, that it would rend the nervous sys tem of a block of marble.

"March 21. I withdraw the statement that the 'Erstes Liebeslied eines Mädchens' is my best work, for what I wrote this forenoon, 'Fussreise,' is a million times better. When you have heard this last song, you can have only one wish—to die!"

His mind began to give way in the fall of 1897, when he told his friends that he had been appointed Director of the Vienna Court Opera. His friends persuaded him that it was his duty to call on Gustay Mahler, the director and conductor. He dressed himself in a ceremonious suit of black, but he was taken to Dr. Svetlin's asylum in Vienna. There he worked on "Penthesilea," the Italian Serenade, and other compositions. He purposed to make Penthesilea the heroine of his third opera,—his second, "Manuel Venegas," is unfinished. It was thought that he was again sane, and in February, 1898, he was released. He seemed the old familiar Wolf, amiable and social, even more amiable than before his sickness. He visited, he journeyed for recreation. Disappointed because "Der Corregidor" was not produced at the Vienna opera season in the season of 1898, he worked hard on his "Manuel Venegas." But his mind failed him, and he begged to be taken again to an asylum. He entered the Lower Austrian State Insane Asylum, where he was five years in dying. Now and then he would exclaim, "God, I am then mad!" For a time he recollected clearly



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the titles, texts, melodies, of his songs, and, when once a friend read to him a newspaper article in which Marcella Pregi was praised for singing "Ich hab" in Pena einen Liebsten wohnen," he laughed and whispered, "Yes, that is my song," and with his hand he gave the right tempo.

Final Scene from "The Dusk of the Gods," Act III., Scene 3.

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The first performance of this music-drama was at Bayreuth, August 17, 1876. The part of Brünnhilde was created by Amalie Materna. Born at St. Georgen, Styria, July 10, 1847, she sang at Graz, and made there her operatic debut as a soubrette in 1865. She went to Vienna, began in operetta at the Carl Theatre, joined the Court opera in 1869, and remained a member till her retirement in 1896.

The original text of "Die Götterdämmerung" was written in 1848, and the title was "Siegfried's Tod." This text was remodelled before

1855. The score was finished in 1874.

The final scene is in the hall of the Gibichungs by the Rhine. Hagen returns with the hunting party, and announces the death of Siegfried by the tusk of a wild boar. The body is brought in. Gunther and Hagen fight over the ring, and Gunther is slain. Hagen attempts to take the ring from the dead man; but Siegfried's hand closes on it, and the hand raises itself and threatens. Brünnhilde enters, and, to use the words of Mr. George Bernard Shaw, "a funeral pyre is raised whilst she declaims a prolonged scena, extremely moving and imposing, but yielding nothing to resolute intellectual criticism except a very powerful and elevated exploitation of theatrical pathos, psychologically identical with the scene of Cleopatra and the dead Antony in Shakespeare's tragedy. Finally she flings a torch into the pyre, and rides her war-horse into the flame."

The translation into English prose is by Mr. W. F. Apthorp.

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#### ORIGINAL GERMAN.

[Die JÜNGEREN MÄNNER errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen: FRAUEN schmücken ihn mit Decken, auf die sie Kräuter und Blumen streuen.]

#### BRÜNNHILDE.

[Von neuem in dem Anblick der Leiche versunken.]

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
—treu dem Freunde—
von der eig'nen Trauten
—einzig ihm theuer—
schied er sich durch sein Schwert.—

Aechter als er schwur keiner Eide; treuer als er hielt keiner Verträge; laut'rer als er liebte kein and'rer: und doch alle Eide, alle Verträge, die treueste Liebe trog keiner wie er!—

#### ENGLISH PROSE TRANSLATION.

[The YOUNGER MEN erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds; women adorn it with tapestries, upon which they strew herbs and flowers.]

#### Brünnhilde.

[Again lost in contemplation of the corpse.]

His light shines upon me pure as the sun: the purest was he that he betrayed me! Deceiving his wife—true to his friend—he sundered himself with his sword from his own beloved—alone dear to him.—Truer than he did no one swear oaths; more faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did!—

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O ihr, der Eide
ewige Hüter!
Lenkt eu'ren Blick
auf mein blühendes Leid:
erschaut eu're ewige Schuld!
Meine Klage, hör',
du hehrster Gott!
Durch seine tapferste That,
dir so tauglich erwünscht,
weihtest du den
der sie gewirkt,
dem Fluche dem du verfielest:—
mich—musste
der Reinste verrathen,
das wissend würde ein Weib!—

Weiss ich nun was dir frommt?—

Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!—

[Sie winkt den Männen, Siegfried's Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von Siegfried's Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.]

Know ye how this came to pass?-

O ye, eternal guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so service-able and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction:—the purest was destined to betray me, that a woman should be filled with knowledge!—

Do I know now what avails thee?-

I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god!—

[She beckons to the MEN to raise up SIEGFRIED'S corpse and bear it to the pyre; at the same time she draws the Ring from SIEGFRIED'S finger, contemplates it during the following, and at last puts it on her own.]

VLADIMIR DE PACHMANN

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nehm' ich zu eigen.—
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, dass mich verbrennt,
rein'ge vom Fluche den Ring:

aus meiner Asche
nehmt es zu eigen!
Das Feuer, dass mich verbrennt,
rein'ge vom Fluche den Ring:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.

[Sie wendet sich nach hinten, wo Siegfried's Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem Manne den mächtigen Feuerbrand.]

Fliegt heim, ihr Raben!
Raun't es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahr't vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so—werf' ich den Brand
in Walhall's prangende Burg.

[Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei RABEN sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.] I now take possession of my inheritance.—Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counse! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mishap.—

[She turns toward the back, where Siegfried's corpse already lies stretched out on the funeral pile, and snatches a mighty prebrand from one of the Men.]

Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.

[She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two ravens have flown up from the shore, and disappear in the background.]

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Grane, mein Ross, sei mir gegrüsst! Weisst du, mein Freund, wohin ich dich führe? Im Feuer leuchtend liegt dort dein Herr, Siegfried, mein seliger Held. Dem Freunde zu folgen wieherst du freudig? Lockt dich zu ihm die lachende Lohe?— Fühl' meine Brust auch wie sie entbrennt; helles Feuer das Herz mir erfasst: ihn zu umschlingen, umschlossen von ihm, in mächtigster Minne vermählt ihm zu sein!--Heiaho! Grane! Grüss' deinen Herren! Siegfried! Siegfried! Sieh!

[Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint.]

Selig grüsst dich dein Weib!

[Two Young men lead in her steed; Brünnhilde takes it, and quickly unbridles it.]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neighest thou joyfully to follow thy friend? Does the laughing flame lure thee to him?—Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love!—Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.]



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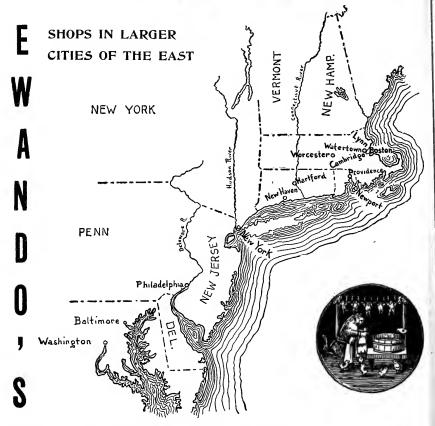
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FRIDAY AFTERNOON, NOVEMBER 25, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 26, at 8.00 o'clock.

#### PROGRAMME.

Saint-Saën	s	•	•	•	Symphony No. 1, in E-flat major (First time.)
Henselt	•				. Concerto for Pianoforte, in F minor
Liszt	•	•			. Symphonic Poem, "Hunnenschlacht"
Goldmark		•			Overture, "Sappho"

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### PIANOFORTE RECITAL

BY

### CHARLES ANTHONY

SATURDAY AFTERNOON. NOVEMBER 26. at 3

#### PROGRAMME

1.	SONATA, Op. 2	6	•	•			•	Beethoven
			First M	ovemer	ıt			
	SARABANDE, O	CHROM	ATIC:	FANT	ASIA,	AND	FUGU	E, Bach
2.	ALLEMANDE,	GAVOT	TE, AN	D MUS	SETTE			D'Albert
	CAPRICCIO, B	minor		•				Brahms
	PRELUDE AND	INTER	RMEZZ	C				Paula Sz <b>ali</b> t
	ETUDE, D-flat							Liszt
3.	"LA SOURCE"							Leschetizky
_	SONATA, B-flat						Lud	wig Schytte

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Tickets, \$1.00 and \$1.50, are now on sale at the hall.

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Interpretation of the philosophy and great modern plays of

#### MAURICE MAETERLINCK

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FUNERAILLES: Harmonies Poétiques et Religieuses, VII.

GNOMENREIGEN: Étude.

SONETTO CXXIII. DEL PETRARCA:

"Io vidi in terra angelici costumi." Années de Pèlerinage: Italie, VI.

LÉGENDE: ST. FRANÇOIS D'ASSISE: LA PRÉDICATION AUX OISEAUX

SONATE: Lento assai; Allegro energico

Recitativo

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AT 2.30

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Mr. NORTH, Flute

Mr. VAN HOOSE, Tenor

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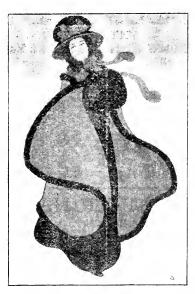
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SIXTH SEASON

HUNTINGTON CHAMBERS HALL MONDAY EVENINGS. November 21, December 19, January 23,

at a quarter after eight o'clock FIRST PROGRAM

TR1O, Op. 97, B-flat major															Beet	hoven
SONGS: Ich schwebe .														Ric	hard S	
Ein Schwan													•	•		Grieg
Petit Noël . Rosa, la Rose		•	•	•						•				-	Emile	Widor
Si i'étais Dieu		•	•	•											Fonter	
Si j etals Dieu	•	•	Мв	s. H	ALL	Мс	ALL	IST	EŔ	•	•	•	•	uc	I OLICE	
TRIO, Op. 16, B minor (firs	t tin	ne in	Bosto	n)												Rasse
		Tick	ets o	n sale	e at S	chirr	ner's	and	at th	e hall						

#### POTTER HALL

Tuesday Afternoon, November 29, at 3 o'clock RECITAL BY

## мr. Heinrich Gebhard

Assisted by

#### Miss NINA FLETCHER. Violin

#### PROGRAMME

- 1. SONATA for Piano and Violin, Cæsar Franck
  - Mr. GEBHARD AND MISS FLETCHER
- 2. PIANO SOLO
  - (a) Romanze in F-sharp b Intermezzo, No. 6 Schumann

Mr. GEBHARD

- (c) "La Soiree dans Grenade" Debussy
- (d) Ballade in A-flat
  - Chopin
- 3. VIOLIN SOLO
  - (a) Rêverie Caprice

Berlioz

- '(b) Intermezzo (c) Polonaise in D
- Wieniawski

Lalo

Miss FLETCHER

4. PIANO SOLO, "Rigoletto" Fantasie, Liszt

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HANNA MARA
FLORENCE WICKHAM
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#### POTTER HALL, Tuesday, November 22, at 8

# Second Concert The Kneisel Quartet

FRANZ KNEISEL, First Violin
J. VON THEODOROWICZ, Second Violin.
LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

#### **PROGRAMME**

F. S. Converse . . . . Quartet in A minor, Op. 18
(MS. First time)

Brahms . Trio in C major, Op. 87, for Piano, Violin, and Violoncello

HAYDN . . . Quartet in D major, Op. 76, No. 5

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### Mr. Arthur Whiting

MASON & HAMLIN PIANOFORTE



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FRANZ VON

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#### PROGRAM OF FAVORITE GUILMANT COMPOSITIONS

FIRST SONATA IN D MINOR

Largo maestro Allegro Pastorale Finale

Finale
ELEVATION IN A-FLAT
NUPTIAL MARCH
FUGUE IN D
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Thursday Afternoon, December 1, at 3

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In a Lecture on

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Mr. DUNHAM has spent the past year in Europe, visiting the Studios of important Voice Masters, and has attended pupils' lessons almost daily.

A month was passed with Sig. Guagni Benvenuti in Milan, another with Sig. Antonio Cotogni in Rome, four months with Sig. Luigi Vannuccini in Florence, three months with M. Fidèle Koenig in Paris; and Mr. Dunham also had the entrée to the Studios of Sig. Sulli-Firaux in Florence, Mme. Adiny, of the Paris Opéra, and M. Jean de Reszké in Paris.

Mr. Dunham's voice, singing, and method have received cordial commendation from

these famous masters.

### NOTICE

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WITNESS the DARTMOUTH-BROWN FOOT-BALL GAME, SATURDAY, NOVEMBER 19, but first get ready for it by attending the

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BY

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### Massachusetts Infant Asylum

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At Three o'clock

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Sunday Evening, November 27

AT 8 O'CLOCK

# PENSION FUND CONCERT

BY THE

## Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor

With the assistance of

MR.

## De PACHMANN

Tickets, \$2.00, \$1.50, and \$1.00. On sale at Symphony Hall, Monday,

November 21.

#### IORDAN HALL

#### 'Monday Evening, November 28

AT 8 O'CLOCK

SECOND CONCERT by the

## **BOSTON SYMPHONY QUARTET**

PROFESSOR WILLY HESS, First Violin OTTO ROTH . Second Violin EMILE FERIR . . Viola RUDOLF KRASSELT . . 'Cello

#### **PROGRAMME**

Quartet in F major, Op. 22, No. 2 TSCHAIKOWSKY .

1697-1764

J. M. LECLAIR . Sonata for Violin and Viola (with Piano), in D major

SCHUMANN

Quintet for Pianoforte and Strings, in E-flat, Op. 44

**Assisting Artist** Madame FANNIE BLOOMFIELD-ZEISLER

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## Mr. David Bispham

#### Fourth Recital

Monday Afternoon, November 28, at 3

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MONDAY AFTERNOON, NOVEMBER 21, at 3 o'clock

THIRD RECITAL BY

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#### CHOPIN PROGRAM

Sonata in B-flat minor, Op. 35. Grave, Doppio Movimento, Scherzo, Marche funèbre, Finale.

Ballade in G minor, Op. 23.

Nocturne in G major, Op. 37, No. 2.

Quatre Préludes, Op. 28, Nos. 20, 19, 12, 16.

Valse in C-sharp minor, Op. 64, No. 2.

Valse, A-flat major, Op. 64, No. 3.

Impromptu in A-flat major, Op. 29.

Impromptu in F-sharp major, Op. 36.

Polonaise in C-sharp minor, Op. 26, No. 1.

Mazurka in D-flat major, Op. 30, No. 3.

Mazurka in A minor, Op. 67, No. 4.

Quatrième Scherzo, in E major, Op. 54.

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with her pipplis, and I have in every instance been impressed with her fine aptitu e for imparting her knowledge in an entirely satisfying manner. The results
invariably have been excellent. Mrs. Thomas Tapper.
Boston, September 1, 1902.

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## Programme

OF THE

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FRIDAY AFTERNOON, NOVEMBER 25, AT 2.30 O'CLOCK.

SATURDAY EVENING, NOVEMBER 26,

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FRIDAY AFTERNOON, NOVEMBER 25, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 26, at 8.00 o'clock.

#### PROGRAMME.

Saint-Sa	ëns	Symphony No. 1, in E-flat major, Op. 2
	I. II. IV.	Adagio; Allegro. March: Scherzo. Adagio. Allegro maestoso.  (First time.)
Henselt		Concerto in F minor, for Pianoforte and Orchestra, Op. 16
	II.	Allegro patetico. Larghetto. Finale: Allegro agitato.
Liszt		Symphonic Poem, "The Battle of the Huns"
Goldmar	k	Overture, "Sappho," Op. 44

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#### Mme. FANNY BLOOMFIELD-ZEISLER

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Symphony in E-flat major, No. 1, Op. 2 . Camille Saint-Saëns (Born at Paris, October 9, 1835; now living at Paris.)

Saint-Saëns, composer, pianist, organist, acoustician, archæologist, playwright, comedian, caricaturist, feuilletonist, critic, traveller, amateur of art, enamoured of mathematics and astronomy, man of the world, composed five symphonies: No. 1, in E-flat major, produced in 1853 and published in 1855; No. 2, in F major, performed in 1857, was never published, and is not now owned by the composer; No. 3, in D major, performed in 1860, was also dropped overboard, and Saint-Saëns numbers the Symphony in A minor, composed in 1859, but not published until 1878, as his second; the third, according to his catalogue, is the one in C minor, dedicated to the memory of Liszt, composed in 1886 and produced at London in the same year.

This first symphony was produced in the composer's eighteenth year at Paris, December 18, 1853, by the Société Sainte-Cécile, Seghers\* conductor.

It is not the duty of the compiler of a programme-book to point out the merits or the faults of a composition that is to be played. He should acquaint the reader, when the work is comparatively or wholly unknown, with the nature of the subject treated musically, with the character of the composer, with the circumstances that led to compo-

\*François Jean Baptiste Seghers, violinist and conductor, was born at Brussels, January 17, 1801, and died at Margency, near Paris, February 2, 1881. He studied with Gensse at Brussels, and at the Paris Conservatory with Baillot. He was one of the founders of the Conservatory concerts and a member of the orchestra until 1848. In 1849 he founded the Saint Cecilia Society, which he conducted until 1854, when he withdrew from an active musical career, and the society quickly disbanded. He brought out many works of the young French composers of his period, and he was instrumental in acquainting Parisian audiences with orchestral compositions by Weber, Mendelssohn, Schubert, and Schumann.

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sition, with a description of the musical character of the work itself. He should endeavor to create a bond of sympathy between composer and hearer. No audience wishes to be surprised. It should know what manner of man the unknown composer is, what led him to compose the particular work, what his purpose was in the expression of his thoughts. The following contemporary account, written by Henri Blanchard,\* of the performance of Saint-Saëns's first symphony is, therefore, not impertinent.

It may first be said that the programme of this concert in 1853 included an overture by Théodore Gouvy, Berlioz's "Flight into Egypt," andante-scherzo from a symphony by Georges Mathias, and "Peter the Hermit,"—a scene for baritone by Gounod, sung by Bussine. Blanchard wrote as follows:—

"The curious piece of the concert was the symphony composed and sent in, according to the programme, by an anonymous composer. He is, one assures us, a young composer-pianist, pupil of M. Stamaty, who had sent this symphony to the competition opened in Brussels for the celebration of the wedding of the Prince of Brabant. The symphony was not admitted. A bank-note of 500 francs was inclosed with the manuscript. This was a way of putting one's name to the manuscript, because the two numerals of this singular letter of recommendation are, in pronunciation, the name of the young composer. But we may say, to quote Molière's Alceste, with a slight variation: 'Passons, monsieur: le nom ne fait rien à l'affaire.'

"Has the anonymous or pseudonymous made a master-work? No.

\*Henri Louis Blanchard, violinist, composer, critic, dramatist, essayist, born at Bordeaux, February 7, 1778, died at Paris, December 18, 1858. He studied the violin with his father and Rodolphe Kreutzer, and counterpoint and fugue with Walter, Méhul, and Reicha. He was conductor of the Variétés from 1818 to 1829, and wrote many melodies of distinction for vaudevilles. He also wrote violin duets, string quartets, concertini and other pieces for violin, quartets for four violins (one of which has for a finale a fugue with four subjects). He wrote several dramas and some light operas. As music ritic, he contributed voluminously to Parisian journals. As a critic, he was held in high esteem. Fétis hints that he dissipated his indisputable talents.

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Has he produced only a mediocre work? Again, no. The first movement is thematically vague and without character. Our young composers to-day neglect especially thematic material, or they do not invent themes that are frank, original, well defined. We hasten to add that the scherzo is charming; it is melodically a bijou, and constructed after the manner of Haydn. The idea is clear, and the treatment is lovely, gay, witty. If the melodic thought resembles somewhat that of Berlioz's 'Pilgrim March' in 'Harold,' the approach does not degenerate into identity; the reminiscence is only vague. The adagio, or andante, is of a beautiful character. It is melodically and harmonically grandiose,—a hymn fully charged with religious feeling. are two very remarkable movements. The finale is not of the same It is boisterous, brilliant, in fugal style, but in the retrospec-The composer has aimed at effect in putting two orchestras together, but he does not achieve his aim, unless he had the intention of making this finale serve as an overture to Shakespeare's comedy, 'Much Ado about Nothing.'

"This finale, besides other elements of success, had that of instruments by Sax, which constituted the second orchestra, a brilliant auxiliary, which, well directed, as ever, by M. Mohr, infused brilliant sonority into the finale of the new work, which promises, one may say, another good composer to Belgium."

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This bank-note of 500 francs was inclosed in a letter to the Society of Saint Cecilia, and the letter ran as follows: "As this symphony is not easy to perform, and as several extra rehearsals will be necessary, here is a note of 'cinq cents.'" A flourish was added to the two last words, as to a signature. The pun was characteristic of Saint-Saens.

The symphony, dedicated to Seghers, is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, two or four bassoons four horns, two trumpets, two cornets-à-pistons, one bass saxhorn, one double-bass saxhorn, three trombones, two sets of kettledrums, cymbals, four harps, strings.

In spite of Henri Blanchard's remarks about the thematic "vagueness" of the first movement of this symphony, audiences of to-day will have little or no difficulty in recognizing the themes in their exposition and development. The movement opens, E-flat, Adagio, with eight measures of what might be called an introduction, in which there is a hint at the first theme of the allegro immediately following, but this adagio interrupts later the movement, and more than once. The first theme of the allegro is announced piano by the strings with a little counter-theme. The second movement is a march-scherzo, G major, Allegretto scherzando, 2-2, in which the first theme is given to the solo oboe, then to flutes, and then to strings with wood-wind. There is a secondary theme of Mendelssohnian flavor,—indeed, this

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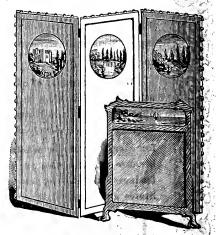
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flavor is in the other movements. The third movement, Adagio, E major, 9-8, develops a song of muted strings, announced by a clarinet phrase, and the repetition is accompanied by the harp. The Finale, E-flat, Allegro maestoso, 4-4, is in march form, but there is an allegro fugato, and in the boisterous tutti the instruments of Sax give formidable sonority.

\*\*\*

What was the boyhood of Saint-Saëns, that led to such a serious work at an early age? He was born of a Norman family, and his father, who held a governmental position, died soon after the boy's birth. The mother, a painter, and a grand-aunt, a musician, reared the child, who was extremely delicate. His ear was precociously sensi-He was happy, comparing the differences in timbre of the striking clocks of the house, in fixing the tone of any sonorous object. sense of rhythm was such that, hearing a caller walk in an adjoining room, the boy exclaimed: "That man makes a quarter note and an eighth when he walks"; for the caller limped. Saint-Saëns's greataunt gave him his first pianoforte lessons when he was three years old, and a few years later he could play from an operatic score of Grétry. When he was seven years old, he took pianoforte lessons of Stamaty.\* On May 6, 1846, described by a contemporaneous newspaper as "le petit Saint-Saëns," he gave his first concert in a public hall, Pleyel's, His mother in April of the same year had invited guests to her house to hear him play with his teacher a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

\*Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 10, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns, Gottschalk, and Mme. de la Frégeollière.



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The boy studied composition with Maleden,\* and afterward entered the Paris Conservatory as a pupil of Halévy in composition and of Benoit for the organ. He took the first prize for organ in 1851. At that time members of the composition class at the Conservatory were excluded from the rehearsals of the famous concerts. They were deprived, to use Saint-Saëns's own words, "of the best possible means of learning something when the means was within their reach. The temptation was to me irresistible; I sneaked into the lobby, I hid myself in a box; I always managed to get some scraps of music, and I brought back to the class an odor of Beethoven and of Mozart which smelt of heresy and the stake."

In the year 1852, the year of this first symphony, Saint-Saëns presented himself as a candidate for the prix de Rome. The poem to which he set music was Rollet's "Le Retour de Virginie." The first prize was awarded to Léonce Cohen (1829–84), who was afterward a violinist at the Vaudeville and the Théâtre Italien and the composer of two little operettas. Saint-Saëns presented himself again in 1864, when the first prize was given to Charles Victor Sieg (1837–99), afterward an organist, an inspector of singing in the schools of Paris, and the composer of some piano pieces. "The whirligig of time brings in his revenges." In 1904 Saint-Saëns is urged to take charge of the Académie de France at the Villa Medicis in Rome.

In 1852 Saint-Saëns sent an "Ode to Saint Cecilia" in a competition established by the Société Sainte-Cécile. He triumphed over twenty-two competitors, and the ode was performed by the society December 26, 1852. This ode was never published. Saint-Saëns's Op. 1, according to the catalogue, is "Drei Stuecke für Harmonium: Médita-

,\*Maleden, born at Limoges about 1806, studied at Paris with Fétis and at Darmstadt with Gottfried Weber. He founded at Limoges a music school, which was so successful that he transferred it in 1841 to Paris. Highly esteemed as a teacher, he wrote treatises on harmony and counterpoint.



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tion, Barcarolle, Prière," composed in 1852 and published in in 1858. In 1853 he was appointed organist of the Church Saint-Merry.

The Symphony in E-flat was revived in 1872 (February 16) at a Pasdeloup concert, when the critics found in it the atrocious crimes of youth. It was again revived at a sacred concert of the Opéra, April 2, 1896.

Mrs. Fanny Bloomfield-Zeisler, pianist, was born at Bielitz, Austrian Silesia, July 16, 1866.\* In 1868 her parents settled in Chicago, and there she studied with Bernhard Ziehn and Carl Wolfsohn. She played in public in 1876, and two years later went to Vienna, where she studied with Leschetitzki for five years. She gave concerts abroad in 1883, returned to this country, and appeared each season. In 1893, as a virtuoso, she visited German and Austrian cities. Since then she has made many extended tours in this country and in Europe.

Mrs. Bloomfield-Zeisler has played with the Symphony Orchestra in Boston these concertos:—

1885, January 24: Henselt's Concerto in F minor.

1887, February 26. Chopin's Concerto in F minor.

\* Mr. W. S. B. Mathews, in a sketch of Mrs. Zeisler, published in Music (Chicago), November, 1895, gives 1865 as the year of her birth.

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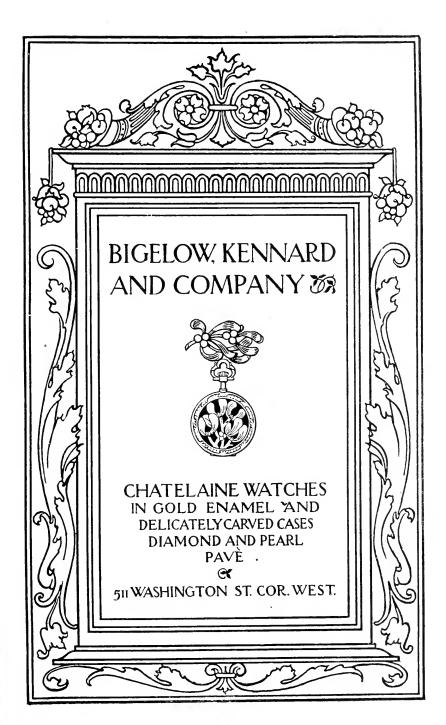
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1893, March 11. Rubinstein's Concerto in D minor, No. 4.

1898, March 5. Saint-Saëns's Concerto in C minor, No. 4.

1900, December 2. Grieg's Concerto in A minor.

1903, February 14. Schumann's Concerto in A minor.

Concerto in F minor, for Pianoforte and Orchestra, Op. 16. Adolf Henselt

(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, October 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, October 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Philharmonic Society of New York, January 10, 1857, and William Mason played the second and third movements at a concert of the same society, March 6, 1858. Carlyle Petersilea played the whole concerto at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, December 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."



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The first movement, Allegro patetico, F minor, 4-4, begins with a conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows, which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Woodwind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of the player. There is a transition in F major, with hints at the chief

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theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads by octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the instrumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

The concerto has been played at Symphony Concerts in Boston by Mr. John A. Preston, February 4, 1882; Miss Fannie Bloomfield (Mrs. Bloomfield-Zeisler), January 24, 1885; Miss Adele Margulies, January 22, 1887; Mr. Emil Sauer, January 14, 1899.

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#### HISTORICAL RECITALS.

(From the Pall Mall Gazette.)

The idea of "Historical Recitals," which seem, in the street phrase, to have eaught on, is most undoubtedly a good one. Music, we rather imagine, is the only art in which such a thing is possible. You can give a historical exhibition of paintings, such as the Academy in the winter months (this, of course, outside any suggestion of art criticism) does, but that is not to repeat the actuality of the thing.

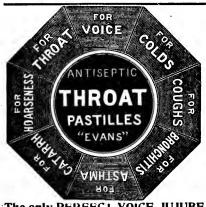
The repetition of the masterpieces of old music brings one exactly into contrast and comparison with the viewing again of the elder masterpieces of painting. In music the repetition amounts, under the hands of a great master, to a renewal of creation. The work as it was evolved from the man's brain was, in fact, written in cold notes, quite unintelligible, save to the expert, meaningless to one not deeply versed in the lore of musical writing. Given a man of sufficiently fine and versatile a temperament, and he can recall the ages as well as interpret the present for you. But even in music to attempt the recall of the ages is to encounter a difficulty at the outset; for music in the sixteenth and seventeenth centuries (to take these for an illustration) was often written for instruments which are now practically obsolete. Therefore we transfer such work—its scope and its meaning—to modern instruments; and we complacently declare that, since our instruments are in many mechanical ways superior to the older instruments, therefore it must follow that the old music will have an improved interpretation upon the developed tools of a modern day.

The argument, as Mr. Arnold Dolmetsch has attempted to prove over and over again, in that solitary, artistic way of his which is so individual, is absolutely without any sort of logical justification. But it is all in vain. We moderns must have things done in just our modern way. Yet take a parallel case. Consider for a moment how dearly we cherish our latest masters of orchestration. We lecture upon orchestral colouring; we are terribly conceited over that which we venture to call "strides" in our art; we point to the score (say) of "Die Meistersinger," or of the Fifth—not the Sixth, if you please—Symphony of Tschaikowsky, and we are so impressed by their wonder that some of us go so far as to write treatises upon the rightness—the dead rightness, as they would say in Western America—of the whole musical conception involved in the score.



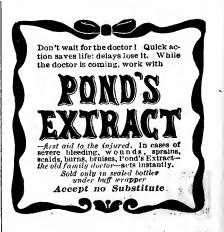
And what happens? Take up your Berlioz, and read him upon Gluck. Note how he praises Gluck for the particular instrumental rightness of all his work. There is a certain ballet for the flute in "Orfeo," over which, in this connection, he exhausts the last word of poetical criticism. He creates the flute into an idol, a golden calf, and promptly sets to worshipping it. Now the other day that particular ballet was played as a solo for the violin. Those, perhaps, who were imbued with the Berlioz spirit of the thing were shocked; but for the most part those who knew did not care, and those who did not know would not have cared to know. For they were delighted with the result; and the pet province of the kingdom of the flute had thus been despoiled and ravaged.

For our part, however, this is an instance merely of what is bound to happen on a much larger scale to the music of the future, seeing that the music of the present is built on a much larger scale than that on which the music of the past was built. One can picture an orchestra, swollen beyond modern endurance, playing what would be called "Wagner's tinkling operas" or "Tschaikowsky's thin but artistic symphonies," with mighty additions of many sorts of new instruments, and with the old instruments (save, perhaps, the strings—there was only one Stradivarius) tortured out of recognition, and even then only tolerated, as many a musician only tolerates Byrd or Henry Lawes. It is against the possibility of this sort of thing in the future that Sir Frederick Bridge has so pluckily espoused the cause of Handel as he was, in place of Handel as Mozart thought he ought to be. Therefore let us put in a plea for letting the ages speak for themselves; let us in every possible way restore the purity of the text, and, without absurdly seeking to reproduce obvious imperfections, reproduce the original ideas of the masters as these ideas were originally conceived.



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Lina Ramann, in her Life of Liszt, says that Liszt conceived the idea of composing this symphonic poem when he was at Munich, after his visit to Wagner at Zurich, and in daily intercourse with Kaulbach, "in the first half of December, 1856." This statement is contradicted by Liszt's own letters.

The Princess Caroline de Sayn-Wittgenstein\* was in Berlin in the summer of 1855, and she was much interested in the museums, the art and literary life in that city. Liszt wrote to her July 21 of that year: "I have never thought much of Bégas' painting. All that school, with the exception of Cornelius and Kaulbach, seems to me to be on a level with the school represented in music by Marschner, Lindpaintner, etc. As for Kaulbach, that's a horse of another color, and I believe that he is truly somebody. Tell him I have always thought this of him, and that I value his friendship highly. When I have finished my 'Dante,'† I'll see if I cannot set music to one of his pictures, 'The Battle of the Huns,' for instance, or a still later picture, which will suit me still better, for I imagine that his talent has grown a great deal these last years! I shall speak of it to him when we see each other, and after you have informed me about his pictures in Berlin."

In a letter written to the Princess, July 24, Liszt speaks again of

†The "Dante" Symphony, begun in 1847, was completed in 1855, and produced at Dresden, November 7, 1857. It was published in 1858.

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<sup>\*</sup>The Princess, the dear friend of Liszt for many years, was born at Monasterzyska, in the government of Kieff, February 8, 1819. She died at Rome, July 31, 1886. Liszt's letters to her are published in four volumes (Leipsic, 1890–1902). For an extremely interesting account of this remarkable woman see Henri Maréchal's "Rome: Souvenirs d'un Musicien," pp. 229-286 (Paris, 1904). The French composer Maréchal knew her well, and corresponded with her.

"making a 'Battle of the Huns,' which will not be worm-eaten! There will naturally be a long pianissimo effect for a finale, to leave the hearer fixed on the combat in the air, as though terrified and dazzled by these insatiable warring shades! I sometimes feel myself a Hun to the marrow. When my bones will be broken and reduced to dust or corruption, my spirit will breathe combat, valor, and—our love!"

He wrote on the 29th of July: "My idea of 'The Battle of the Huns' is not merely a freak. I intend surely to go to work on it as soon as I have finished my 'Psalm,'\* that is to say, toward the end of August, but I must first see the engraving of the battle, which you possess, I think, in your collection of masterpieces." Two days afterward he wrote that, as soon as he completed the 'Psalm,' he should begin work on the Kaulbach tone-poem.

Liszt wrote to a friend (see "Liszt's Briefe an eine Freundin" (Leipsie, 1894) on August 15, 1855: "The Princess is back from Berlin highly satisfied with her artistic explorations there,—she brought me among other things a fine sketch of Kaulbach's 'Battle of the Huns,'—and I am tempted strongly to make a musical composition after this sketch. Of course, it will be no guitar piece, and it will be necessary to put a strong body of brass in movement." He wrote to her on September 22 of the same year: "Since Kaulbach will come here [Weimar] in October, I must not be behindhand with my 'Battle of the Huns,' which will be one of my symphonic poems and a sort of companion piece to 'Mazeppa.'" He wrote to her from Gotha, January 30, 1857: "I shall have finished my 'Battle of the Huns' after Kaulbach by the middle of February."

Dionys Pruckner says that Liszt worked on this symphonic poem

\*Psalm XIII., "How long wilt thou forget me, O Lord?" for tenor solo, chorus, and orchestra, composed in 1855, revised in 1861-62, and published in 1865.

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from January to February 10 of 1857. The poem was produced at Weimar, in a theatre concert given by Sivori,\* December 29, 1857. The first performance in Boston was at a concert given by Theodore Thomas, December 3, 1872.

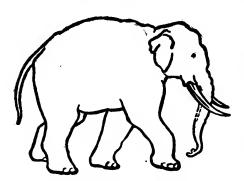
This picture by Kaulbach† is one of a set of six mural paintings executed in 1847-66 for the upper walls of the staircase of the New Museum in Berlin. The subjects are "Fall of Babel," "Prosperity of Greece," "Destruction of Jerusalem," "Battle of the Huns," "The Crusaders before Jerusalem," "Age of the Reformation." The guidebook description of the "Battle of the Huns" is as follows: "According to a legend, the combatants were so exasperated that the slain rose during the night and fought in the air. Rome, which is seen in the background, is said to have been the scene of this event. Above, borne on a shield, is Attila with a scourge in his hand, opposite him Theodoric, king of the Visigoths. The foreground is a battlefield, strewn with corpses, which are seen to be gradually reviving, rising up, and rallying, while among them wander wailing and lamenting women." Count Raczynski, of Berlin, ordered in 1837 a cartoon from Kaulbach on this subject. This cartoon, painted in different shades of brown, occupies almost a whole wall in the Raczynski Picture Gallery.

This battle is legendary or symbolical. As a matter of fact, Theodoric was stricken down by a stroke from the javelin of Andages an Ostrogoth, and trampled under the feet of his own cavalry in the fight against Attila, near Châlons, France, the fight in which one hundred

\*Ernesto Camillo Sivori, distinguished violinist, was born at Genoa, October 25, 1815, where he died February 18, 1894. A pupil of Paganini, he was long famous as a virtuoso throughout the world, and was an excellent quartet player. He composed two concertos and other pieces for violin. He made a tour of the United States, Mexico, and South America in 1846-48.

†Wilhelm von Kaulbach, famous painter, born at Arolsen, October 15, 1805, died April 7, 1874, at Munich, where he had been Director of the Academy since 1849. His friendship with Liszt began in 1843, and he painted the composer early in the fifties.

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and sixty-two thousand were slain, or, as some say, three hundred thousand. The Huns were undoubtedly vanquished, for Attila was compelled to retreat. This battle was in 451. Attila did not invade Italy till the next year, when he fought no battle near Rome, but, influenced by superstition, or, as some say, by the apparition of Saint Peter and Saint Paul, who threatened him with death if he rejected the prayer of Leo, he gave peace to the Romans, and accepted the immense ransom or the dowry of the Princess Honoria. Attila died his strange death in 453.

Liszt wrote Kaulbach's wife, May 1, 1857: \*"I have been encouraged to send you what indeed truly belongs to you, but what, alas! I must send in so shabby a dress that I must beg from you all the indulgence that you have so often kindly shown me. At the same time with these lines you will receive the manuscript of the two-pianoforte arrangement of my symphonic poem, 'The Battle of the Huns' (written for a large orchestra and completed by the end of last February), and I beg you, dear madam, to do me the favor to accept this work as a token of my great reverence and most devoted friendship towards the master of masters. Perhaps there may be an opportunity later on, in Munich or Weimar, in which I can have the work performed before you with full orchestra, and can give a voice to the meteoric

\*The translation into English is by Constance Bache.

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and solar light which I have borrowed from the painting, and which at the Finale I have formed into one whole by the gradual working up of the Catholic choral, 'Crux fidelis,' and the meteoric sparks blended therewith. As I have already intimated to Kaulbach in Munich, I was led by the musical demands of the material to give proportionately more place to the solar light of Christianity, personified in the Catholic choral, 'Crux fidelis,' than appears to be the case in the glorious painting, in order thereby to win and pregnantly represent the conclusion of the Victory of the Cross, with which I, both as a Catholic and as a man, could not dispense. Kindly excuse this somewhat obscure commentary on the two opposing streams of light in which the Huns and the Cross are moving; the performance will make the matter bright and clear—and if Kaulbach finds something to amuse him in this somewhat venturesome mirroring of his fancy I shall be royally delighted."

It seems, from a letter written by Kaulbach in the summer of 1858 to Liszt, that the latter had it in mind to treat in like musical manner the other mural pictures by Kaulbach in Berlin, possibly for theatrical performance, tableaux vivants, at Weimar. "Your original and spirited idea—the musical and poetic form of the historical pictures in the Berlin Museum—has taken hold of me completely. I much

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wish to hear your and Dinglestedt's\* idea of this performance. The representation of these powerful subjects in poetical, musical, and artistic form must constitute a harmonious work, rounded off into one complete whole. It will resound and shine through all lands! I shall therefore hasten to Weimar as soon as my work here will let me free." The plan came to naught.

\*\*\*

"The Battle of the Huns" is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, organ, strings.

The composition is free in form, yet labored explanatory programmes have been written. The conflict is between Heathendom and Christianity, between Barbarism and Civilization. The beginning, C minor, Tempestuoso, allegro non troppo, 4-4, with pianissimo drumroll, has a theme for bassoons, supported by 'cellos. This theme, at first mysterious, then growing in intensity, is supposed to characterize the Huns whose ghosts arise to the combat. Horn fanfares resound and are answered. Più mosso, allegro energico assai. The combat deepens. Arthur Hahn finds the Huns described rhythmically as horsemen in contradiction to the picture of Kaulbach. The chief theme of the Christians, "Crux fidelis," is sung solemnly by trombones.

\*Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857). He planned an after-poem for this proposed Kaulbach-Liszt entertainment at Weimar.

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This has been Englished into prose as follows:—

Cross faithful of all the trees, tree of unique nobility, no forest produces such in leafage, flower, or twig; the sweet wood bears with sweet nail a sweet burden.†

The Christian theme is opposed to that of the battle-hymn of the Huns. Swords clash against shields, the typical rhythmic figure of the Huns appears again, there are trumpet and trombone calls sounding on every side. There is a long-held chord of E-flat with the shriek of the battle fanfare. And now the sound of battle dies away, the air is clearer and more serene. The melody, "Crux fidelis," is heard, Lento dolce religioso, from the organ, and with the introduction of the organ the finale of the work begins. "The use exclusively of the Christian choral ennobles the triumph of the Cross, of the light of truth over the power of darkness. This finale goes outside the frame of Kaulbach's picture, as Liszt says in the letter already quoted.

\*This is the eighth verse of the song of triumph, "Pange lingua," attributed by some to Claudian Mamertus, by others to Venantius Fortunatus, born in the district of Treviso in 530, a master of vers de socille, who, at the wish of Queen Rhadegunda, settled at Poitiers, where he became a bishop, having received ordination, and died in 600, in the full odor of sanctity, though some speak scandalously of the queen's interest in him (see Thierry's "Recits des Temps Merovingiens"). Claudian was brother and vicar to Mamertus, Bishop of Vienna. One of the most learned men of his time, he died about 473. He wrote a book on the nature of the soul and, as some say, a poem against profane poets.

†For curious remarks concerning the cross in Latin sacred poetry see Remy de Gourmont's "Le Latin mystique: Les Poètes de l'Antiphonaire et la Symbolique au Moyen Age" (Paris, 1829).

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The story of Sappho is told quaintly by Thomas Heywood in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (London, 1624):—

"Elianus affirmes her to be the daughter of Scamandronius; Plato of Ariston; Suidas and other Greeke writers deliuer to vs that there were two of that name, the one called Erixia, a much celebrated Poetesse (who flourished in the time of the poet Alcaus of Pitthacus, and Tarquinius Priscus) who first deuised the vse of the Lyre or Harpe with a quill; some giue her the honor to bee the inuentor of the Lyricke verse: the other was called Sapho Mitelaena long after her who was a singer . . . shee published many rare and famous Poems amongst the Greekes, and therefore had the honour to bee called the tenth Muse. the reason why she fell in loue with Phaon, Pliny attributes to the vertue of an hearbe, but Baptista Egnatius a later writer and exquisite both in the Greeke and Latin tongues, in transferring this fable from the original into the Roman tongue, as likewise others of his opinion, conclude, that Phaon was of the profession of such as get their liuing by transporting passengers from one side of a riuer vnto another, a plaine Ferrie-man, and that it happened vpon a time that Venus

\*Otto Keller, the latest biographer of Goldmark, gives the long-accepted date, 1832; but 1830 was the composer's birth year.

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coming to the place where he kept his passage, without demanding any hyre he gaue her a free transportage, not knowing to whom it was hee did that courtesie, no way suspecting she had beene a goddesse: This, Venus tooke so gratefully that she thought to requite his freenesse with a bountie farre transcending the value of his paines. Shee therefore gaue him an Alablaster box full of a most pretious vnguent (teaching him how to apply it) with which he no sooner annoynted his face, but hee instantly became of all mortall creatures the most beautiful, of whom the Lesbian damsels grew inamoured, but especially hee was ardently and most affectionately beloved of Sapho. Phaon having occasion to pass from Lesbos into Cicilie, shee was tortured in soule for his absence, intimating that it was done in despight or disgrace of her; first purposed to cast herself from Leucate, a high promontorie in Epyre, doune into the Sea, which she after did; yet before she would attempt it, she first in an Epistle thought by all the allurements of a womans wit, to call him backe againe into his countrey; which Ouid in her behalfe most feelingly hath exprest." Heywood, the "prose Shakespeare," then gives a version of the celebrated poem attributed by some to Ovid and Englished by Alexander Pope, but his version has not the homely sweetness of diction that characterized certain plays by him. "From that Rocke," adds Heywood, "Shee cast her selfe headlong into the Sea, and so perished."

But the description of Sappho and her art given by Mr. J. F. Rowbotham in his History of Music (vol. ii., chapter v.) will serve better as a gloss on Goldmark's overture:—

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"The scene of our history shifts to Lesbos, where the nightingales sang the sweetest of all Greece, and the head of Orpheus and his lyre had floated here after it had been thrown into the river Hebrus. sea tuned his waves to melody, and the islands sang as it bassed by. And the head of Orpheus was buried in Lesbos. And the wheat of Lesbos was as white as snow, and the vines ran trailing on the ground. so that little children could pick the grapes by stretching out their And here was Sappho singing. And we may picture her sitting in some marble court overlooking the Ægean, among her companions and her loves. And there was Cydno, and Anactorie,\* and Andromeda, and Gyrinna, and Eunice, and Gongyla, and Erinna, who had to leave them all and go back to her spinning again; and Atthis, and Telesippa, and Megara. And these last were the three she loved the most. And she was a little dark woman with black hair, and Alcœus says that she had a beautiful smile. And she had the passions of Semiramis. . . . And the story that she drowned herself for the love of Phaon I do not believe, but think it was one of the many fables which the Lesbians conjured up about their Queen of Women.† For the story reads like our own legend of Faust. For Phaon was an old ferryman who used to ferry people across the river Cayster, and Venus gave him a box of magic ointment, which changed him from an old man into a young, of such surpassing beauty that every one who saw him fell in love with him, and all the women in Lesbos were after him. But other accounts say that he had found that magical herb called Erynge or centum capita, which is not found once in a century, but whoever has the good luck to find it, he shall straight be beloved of any of the opposite sex that behold him. So it seems we are in the land of

\* Compare Swinburne's "Anactoria."

†Yet a mediæval commentator on Horace refers to Sappho's "complaining, even in Hades, of her Lesbian fellow-maidens for not loving the youth with whom she was herself so much in love" (see Horace's Carm., ii. 13, 14).

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legend when we get to Phaon.\* And Sappho had been married to a wealthy Andrian of the name of Cercolus, when she was very young. And she had a little daughter, named Cleis, and she says somewhere, 'I have a little daughter, and she is like golden flowers, and I would not give her for all the wealth of Lydia, or even for my own dear Lesbos.' But when Cleis grew up she caused her mother much grief, and so did Charaxus, who was Sappho's brother, for he had all the wildness of his sister, with none of her refinement to carry it off. . . . So that she had much to trouble her amid all her beautiful life. And Socrates will have it that she was handsome, but other Greeks will not allow it, for she was a little woman with dark hair, and to come up to the Greek notion of beauty she ought to have been tall and stately, and have liad light hair. But she was certainly very pretty, for how could she have been otherwise? And she was full of fire and passion, and is the acknowledged mistress of the Systaltic or 'Thrilling' Style of Music, of which very likely she was the inventress, and so it is out of compliment to her introducing a new style into music that Plato has called her the Tenth Muse, and Ausonius the Muses' sister, and she is always reckoned among the Nine Poets of Greece, being one woman among eight men."

Or these lines from Swinburne's "Sapphies" might serve as a motto:—

Ah the singing, all the delight, the passion!
All the Loves wept, listening; sick with anguish,
Stood the crowned nine Muses about Apollo;
Fear was upon them,

While the tenth sang wonderful things they knew not. All the tenth, the Lesbian! the nine were silent, None endured the sound of her song for weeping;

Laurel by laurel,

\* It was also said that Venus as a passenger was disguised as an old woman; that Phaon built a temple to Venus on the hill from which Sappho threw herself into the sea; that Phaon was killed by a jealous husband. Pierre Bayle wrote in one of his characteristically malicious footnotes: "It's a strange thing that no one is willing to admit that Sappho was passionately fond of a man through the sole force of her temperament."—P4 H.

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Faded all their crowns; but about her forehead, Round her woven tresses and ashen temples White as dead snow, paler than grass in summer, Ravaged with kisses,

Shone a light of fire as a crown for ever. Yea, almost the implacable Aphrodite Paused, and almost wept.

Her visible song, a marvel Made of perfect sound and exceeding passion, Sweetly shapen, terrible, full of thunders, Clothed with the wind's wings.

The overture is scored for three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, four trombones, one bass tuba, a set of three kettledrums, two harps, strings.

It begins with an introduction, Moderato assai, alla breve, G-flat major, 2-2. The first twenty-eight measures are for the harps alone, broad phrases, which remind one of a choral chant or solemn march. Two phrases of this passage serve as a harp accompaniment to an oboe melody of pastoral character; the melody is continued by the flute over the next two original harp phrases. The movement changes, Con fuoco, E-flat minor, 4-4. The stormy theme is the first true motive of the overture. This theme is developed energetically, until after two sudden retards it merges into a broad cantilena. Sehr langsam (very slow), B-flat minor (later in C-sharp minor), 6-4. Oboe and horn sing the pastoral melody of the Introduction over harmonies in other wood-wind instruments and violas and 'cellos, with harp arpeggios. With the change of key the violins sing the same melody, the second theme of the overture, which is developed to a grand orchestral climax, after which it dies away to a pianissimo E-flat minor. A solo violin plays over a long-sustained chord (clarinet, bassoons, horn), a slow

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ascending arpeggio, that leads to the original pastoral melody, in the original key of G-flat major. The melody is first played by solo violin, then continued in four-part harmony by a quartet of wind instruments. The stormy first theme returns, con fuoco, in F-sharp minor, and is developed much as before, but the key changes to E-flat minor. The development of the second theme is more extended than before. It dies away as before, and the first theme sets in and is worked up energetically. This, too, dies away to pianissimo in A-flat minor. The solo violin plays the second theme in the original key against sustained harmonies in the wood-wind. A new and energetic coda for full orchestra brings the ending in G-flat major.

\*\*\*

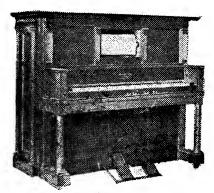
The life of Sappho, who is said to have been at the zenith of her fame about 610 B.C., is admirably told by Mr. Wharton in the introduction to his collection of her poems\*:—

Songs that move the heart of the shaken heaven, Songs that break the heart of the earth with pity, Hearing, to hear them.

Mr. Wharton examines, but not too curiously, Sappho's character,

\*"Sappho": Memoir, Text, Selected Renderings, and a Literal Translation by Henry Thornton Wharton. Third edition, London and Chicago, 1895.

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which has been so violently assailed by ancients and moderns, and defended with equal zeal by some, of whom Friedrich Gottlieb Welcker is chief,—Welcker's "Sappho" (Göttingen, 1816). The prying reader is referred to Bayle's article on Sappho in his Dictionary, Colonel William Mure's "Sappho and the Ideal Love of the Greeks," and the terminal essay in Burton's "Thousand Nights and a Night" (vol. x.).

Sappho is said to have been the first of the Greek poets to use the Péktis, a kind of harp which was played by the fingers without a plectrum. Her poems were written for recitation with the aid of music; "they were the earliest specimens of what is called in modern days the Song or Ballad, in which the repetition of short rhythms produces a certain pleasant monotony, easy to remember and easy to understand." Plato defined this Melic poetry as "compounded out of three things, speech, music, and rhythm."

For a long discussion of the metres invented by Sappho see the chapter of Mr. Rowbotham to which reference has already been made: "But this little woman, her blood was on fire, and she broke through all the traditions of the past, which had lasted from Homer downwards, so as to speak out to the full the warmth of her passions. And this is the point of the Systaltic Style, that it has neither the repose of Homer, nor even the regularity of flow of Archilochus, but the metre is broken up and riven by the passions that rage underneath, or like a hot wind

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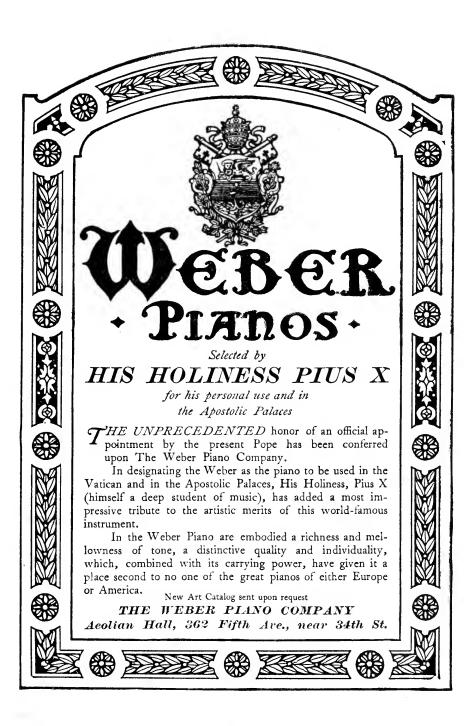
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striking a lake, and throwing it into a thousand little foams. And this feature of the Systaltic Style the Greeks called ἀντίθεσις, or 'Contrast of Accent,' for she made Iambuses to succeed Trochees, and Trochees Spondees, longs clashed against longs, and shorts against shorts, and in her verse it was like silver things clashing against each other. . . . So then these clashing feet she buckled together by the golden bands of Rhythm, and by this means was enabled to make havoc of Emphasis, and charge her line with the strongest accentual effects."

\* \*

The story of Sappho has inspired many composers. There are operas with her as heroine: "Saffo," Mayr (Venice, 1794), Duca Riario-Sforza (Florence, 1820), Pacini (Naples, 1840), Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Le Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794), Reicha (Paris, 1822), Bernard van Bree (Amsterdam, 1834), Kanne (about 1820); "Sapho," Gounod (Paris, 1851), in which the librettist Augier presents Phaon as a political conspirator and Sappho as accused falsely of betraying the plot against Pittacus; ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's 'Saffo' was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was performed in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

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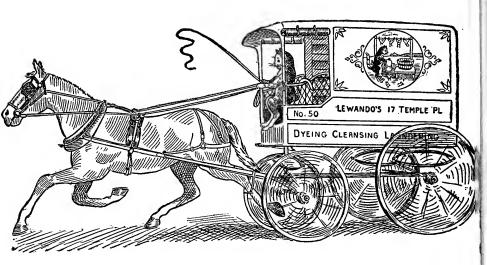
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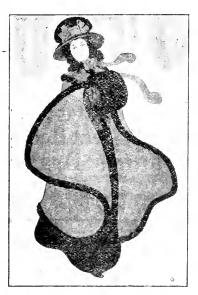
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m Romanze\ in\ F-sha\dot{r}p} \\ b & {
m Intermezzo,\ No.\ 6} \end{array} \right\}$  Schumann

(c) "La Soirée dans Grenade" Debussy

(d Ballade in A-flat Mr. GEBHARD 3. VIOLIN SOLO

(a) Rêverie Caprice

Berlio

(b) Intermezzo(c) Polonaise in D

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#### **PROGRAMME**

Васн .		•	Quartet in G minor (First time)
BEETHOVEN	•	•	. Quartet in C major, Op. 59, No. 3
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#### PROGRAM

Meyerbeer					orth "	the N	Star of	RTURE,	VO	1.
Liszt	tra,	rches	d O	no ar	or Pia	najor, i	E-flat n	CERTO in	CC	2.
Massenet					t time)	E (Firs	SCENE	IGARIAN	$H^{\dagger}$	3.
	L,"	ETE	GR	AND	NSEL	"HA	FROM	ECTIONS	SE	4.
Humperdinck						stra	d Orches	r Voices an		
								NO SOLO	$_{ m PI}$	5.
Sgambati		gan	d Or	gs an	String	US, for	UDAM	DEUM LA	TH	6.
Tschaikowsky						ν.	TALIEN	RICCIO I	CA	7.

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TSCHAIKOWSKY . Quartet in F major, Op. 22, No. 2

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J. M. LECLAIR . Sonata for Violin and Viola (with Piano), in D major

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FRIDAY AFTERNOON, DECEMBER 2, at 2.30 o'clock.
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#### PROGRAMME.

Overture to "King Lear," Op. 4 Berlioz Concerto for Violin, in E-flat major, No. 2, with accom-Bach paniment for Orchestra and Organ Allegro. II. Adagio. III. Allegro. Legend, "The Sermon of Saint Francis of Assisi Liszt-Mottl to the Birds " Orchestrated by Felix Mottl. (First time.) Bruch Fantasia on Scottish Airs for Violin and Orchestra, Op. 46 I. Introduction: Grave. Adagio cantabile. Scherzo: Allegro. II. III. Andante sostenuto. IV. Finale: Allegro guerriero. . Symphony in E-flat major, No. 3, "Rhenish," Op. 97 Schumann I. Lebhaft. Scherzo: Sehr mässig. 11. III. Nicht schnell. IV. Feierlich.  $\mathbf{v}$ Lebhaft.

#### SOLOIST:

#### Mr. EUGENE YSAYE.

There will be an intermission of ten minutes before the symphony.

#### SPECIAL ANNOUNCEMENT.

By general desire the concert announced for Saturday evening, December 24, "Christmas Eve," will be given on Thursday evening, December 22.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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OVERTURE TO "KING LEAR," OP. 4 . . . . . . . . . . . . HECTOR BERLIOZ (Born at la Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

This overture was written at Nice and Rome in May, 1831. It has been said that the overture was first played at a concert given in Paris on December 9, 1832. I am not able to substantiate this statement. Berlioz's Symphonie Fantastique and "Lélio" were then performed, the latter for the first time, but I find no mention of the production of this overture. The overture was performed on November 9, 1834, at a concert given by Berlioz in Paris. An article published in the Gazette Musicale the Sunday after this concert leaves the reader in doubt as to whether this performance was the first. Adolphe Jullien, in his monumental work, "Hector Berlioz," gives the date of this concert as Sunday, November 6. He was misled, probably, by a misprint in the Gazette Musicale. Berlioz himself was notoriously careless about giving dates in his Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of his Symphonie Fantastique and "Lélio." Unfortunately, the Gazette Musicale was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832-33.

The following account of how it was written is given by Berlioz himself in his Memoirs:—

\*And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!]

\*The translation into English is by Mr. William F. Apthorp.

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But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Piedmontese garrison at the café; I even played a game of billiards with them one day; that was enough

to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the performances of 'Matilda di Sabran'" (the only work that was to be heard there then), "for he never goes to the theatre. He spends whole days on the rocks of Villa-.. he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the table d'hôte . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguing himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of Young Italy; it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

"What are you doing here, sir?"

"I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains.'

"You are a not painter?"

"No, sir."

"But you are to be seen everywhere with an album in your hand, drawing a great

deal; perhaps you are making plans?"

"Yes, I am making plans for an overture to 'King Lear'; that is to say, I have already drawn up the plan, for the design and instrumentation are finished; I even think that the opening will be formidable."
"How the opening? Who is this King Lear?"

"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakspere, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . . "

"We are not talking of kings! . . . What do you understand by the word instru-

mentation?"

''It's a musical term.''

"Always the same pretext! I know very well, sir, that people don't go about composing music in that way, without a pianoforte, with nothing but an album and a pencil, walking up and down the beach! So please to tell me where you intend going, and your passport will be delivered to you; you must not stay in Nice any longer."

"Then I will go back to Rome, and continue composing without a pianoforte,

with your permission."

So it was done. I left Nice the next day, very much against my will, it is true, but with a light heart and full of allegria, thoroughly alive, and thoroughly cured.

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Berlioz was awarded the *prix de Rome* in 1830. He was profoundly unhappy in consequence of the coquetry of a pianist, Camille Moke,\* afterward famous as Mme. Pleyel. The story of his relations with her and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre."

In the spring of 1831 Berlioz was at Nice, and he wrote to his friend, Humbert Ferrand, on "May 10th or 11th": "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" He had written on May 6, in a letter addressed to Messrs. Gounet, Girard, Hiller, Desmaret, Richard, and Sichel: "I have almost finished the overture to 'King Lear'; I have only the instrumentation to do."

The overture was performed in Boston at one of Theodore Thomas's concerts on December 3, 1872.

The overture is scored for two flutes (the second of which is interchangeable with piccolo), two oboes, two clarinets, four bassoons, four

\*Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

†Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Miss Moke, was first published in the Gazette Musicale of 1834 and afterward in "Les Soirées d'Orchestre." "Euphonia" first appeared in the Gazette Musicale of 1844, and in it the allusions are more clear.

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horns, two trumpets, three trombones, one ophicleide, kettledrums,

and strings. The score is dedicated to Armand Bertin.\*

The Introduction, Andante non troppo lento, ma maestoso, C major, 4-4, begins with an imperious phrase in the violas, 'cellos, and doublebasses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves. and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, 'cellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harplike arpeggios in the strings. The strings now give out the imperious, threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, Allegro disperato ed agitato, 2-2, begins fortissimo with the frenzied theme in the strings, which is

\*Louis Marie Armand Bertin (1801-54) became manager in 1841 of the Journal des Débats, to which Berlioz contributed musical articles and reviews from 1835 to 1863.

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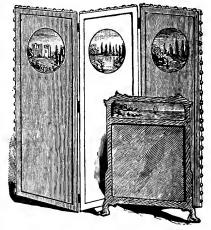
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With English and German text and explanatory introduction. The leading motives are given in the preface and numbered in order of their first occurrence. Reference numerals placed in the text call attention to their repetitions throughout the entire performance	5
Parsifal Selections for Piano Solo	
Arranged by Otto Singer .50	С
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MILLIC EDOM DADGLEAL IN GEDADAME BODA	
VOCAL	L
Kundry's Narrative (Kundry's Erzählung). Act II.  Soprano	
PIANO SOLO. Arranged by Otto Singer	
Prelude	
FOUR HANDS. Arranged by Engelbert Humperdinck	
Prelude (Vorspiel)  The Sacred Relics (Das Heilthum). Act I	
Kundry's Narrative (Kundry's Erzählung). Act II. Soprano	

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accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in 'cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

The reader of Berlioz's Memoirs knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and Mr. André Hallays, in his admirable preface to a collection of Berlioz's feuilletons, published under the title "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Letourneur's\* translation that the English

\*Pierre Le Tourneur (1736-88) translated the works of Shakespeare into French, and thereby stirred up strife in France. He also translated works by Young, Hervey, Robertson, Richardson, and others.



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poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remem-He had been present with poignant emotion at the performance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of English, that I caught glimpses of Shakespeare only through the mist of Letourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant to-day. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. Shakesperian was for him as for them the word that excused all sorts of follies; Shakesperian, the crushing effects for which he increased the sonorities of the orchestra; Shakes perian, his obsession by the colossal, the titanic; Shakesperian, the mixture of the trivial and the sublime in the symphony; Shakesperian, above all, the contempt for the conventions that belong to the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."

Compare with this view the essay, "Berlioz," by Barbey d'Aurevilly in "Sensations d'Art," and W. E. Henley's "Note on Romanticism," which serves as a preface to his second series of "Views and

Reviews."\*

\*\*\*

The first performance of "King Lear," the tragedy, in Paris was in

\*Mr. Vernon Blackburn, of the *Pall Mall Gazette*, a pupil of Mr. Henley, said of this overture to "King Lear": "In which that amazing Frenchman once more showed that all the rhetoric, the wildness, and the madness of the Elizabethan period had touched him, where most of its poetry and sentiment and romance had passed him by."



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a version by Ducis\* at the Français in 1783. The ingenious adapter turned Cordelia into Helmonde, and did away with the tragic ending. His Lear, just before the fall of the final curtain, puts the crown on

Helmonde's head, and gives her as a bride to a son of Kent.

In the second adaptation, produced at the Odéon in 1868, a young and slim play-actress of little over a year's experience played the part of Cordelia. Her name was Sarah Bernhardt. In the last act, where Lear put his daughter's body on a rock, the actor put Sarah on an upturned nail, but she made no sign; and, when the curtain fell, she was taken off the stage unconscious. In this production Mounet-Sully, then unknown, played the part of the Duke of Kent.

Antoine, the distinguished play-actor and manager, talked with a reporter of the Pall Mull Gazette in October last concerning his own

production of "King Lear" this season:

"M. Antoine looked out at me from under shaggy eyebrows. His hair was long and white and silken, hanging like a wavy mane upon

\*For a full account of Ducis's version of the tragedy, produced at the Court January 16, 1783, and at Paris January 20 of the same year, see Grimm and Diderot's "Correspondance Litteraire," part iii., vol. ii., pp. 114-118 (Paris, 1813). Brizard played the part of Lear and Mme. Vesti that of Helmonde, or Elmonde, for Cordelia's name is spelled in either way. It appears that a parody, "Le Roi lu," by Parisau, was produced soon afterward at the Theatre des grands Danseurs du Roi with much success. At the end Remonde says to the king:—

Restez auprès de nous; soyez toujours un père Cher a ses deux enfans et des siens respecte. Soyez Lu bien long-temps. Le Roi. Lu, non, mais écouté.

Jean François Ducis, born at Versailles, August 22, 1733, died there, March 31, 1816. He made versions for stage use of "Hamlet" (1769), "King Lear" (1783), "Macbeth" (1783), and "Othello" (1792), for which play he made two endings to be used by managers ad lib. In 1778 he was called to the Academy to sit in Voltaire's seat.

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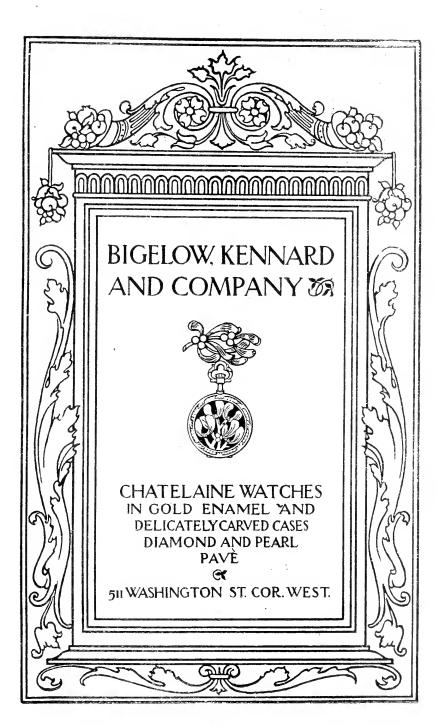
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his shoulders: his beard was likewise blanched with the snows of many winters and fell majestically upon his breast. It was King Lear such as tradition has given us, and the transformation to this mad Royal personage, to this strange Shakespearian figure, was due to Mr. Clarkson, the London perruquier, who stood there to move here a curl and there a curl and to put a master's touch to the magnificent locks. was clearly the moment, in such a cadre, to ask M. Antoine his views of the part which Charles Lamb declared could never be rendered upon the stage. Nor were M. Antoine's opening words absolutely reassuring for so great an enterprise: 'I have not been specially drawn towards this character, more than any other of Shakespeare's. For me it is no question of the actor; I leave that entirely on one side. that Shakespeare has is purely literary. I want to present him as the real Shakespeare—not the Shakespeare done into Alexandrine verse and adapted after the French model. For that reason, the drama is a literal translation. There are no "cuts" as, I believe, the fashion is in England. That gives this representation its unique character. I do not expect that it will be a great popular success; what I wish is to render the Master faithfully and loyally. It is, above all, a character There will be no great luxury of scenery, no attempt at archæological and historical accuracy, but almost the simplicity of Shakespeare's day. In my view, the wealth of detail and the costliness of the production have largely detracted from the merit of the revivals in England. There will be no attempt here to rival grand opera. "' 'I admit my own insufficiency to give adequate rendering to King Lear. I have taken the rôle because I wished absolutely to carry my

company with me in my ideas of how the drama should be presented. If I found an actor capable of expressing the character as I feel it should

be represented, then I would willingly retire.'

"Still disclaiming any qualities, physical or mental, for the making of a perfect Lear, M. Antoine began, with the enthusiasm that belongs to him and has carried him, in spite of obstacles, to his present eminence in the world of dramatic art, to speak of his own conception of this irregular and 'unmethodised' figure, this towering tumult of passion and pride, which is this King of Shakespeare. 'He is an enfeebled



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ar that is clear,' said his future impersonator. 'He is great because of his past grandeur. His first symptom of madness is his partition of his kingdom amongst his family. He has terrible fits of passion and immense pride; but he has tenderness for his one daughter. Indeed, I regard him as a thoroughly human character. Shakespeare, like Balzac, painted life, the one a King, the other Père Goriot—it is all the same. But what genius is there in the encounter of two mad persons—Lear and Edgar?

"'Lear, of course, is an impossible man to live with. His daughters have the thoughtless folly of youth, and are greedy and avaricious, but I do not regard them as really *méchantes*. They would have lived peacefully and quietly with their father had his character been dif-

ferent.

"I confess I am attracted to King Lear because there is something Rabelesque in his passages of truculence and savagery. They will remind the public of our own fabliaux of the middle ages. But Shake-speare, speaking from my métier as actor, is an admirable school. Many of our young histrions are extremely hard-working and talented, but they are superficial. Shakespeare is the most fecund source of inspiration; the school for the actor to study humanity."

"M. Antoine dreams of founding an international theatre where not only the works of Shakespeare, but of all the great dramatists, such as Goethe and Schiller, shall find a place. He intends to produce a Shakespearian play each year, always in a framework of simplicity, modesty, and fidelity. When we discussed some of the Shakespearian representations which have been given in Paris, such as 'Othello,'

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'Macbeth,' and 'Hamlet' ('King Lear' has not been given for thirty vears), M. Antoine said, with respect to Hamlet, that, though admiring the genius of M. Mounet-Sully, he did not regard his Prince of Denmark as true to the conception of the English dramatist. 'Mounet-Sully is a Southerner,' he said, 'and plays the rôle with all the warmth of his temperament. It is a Latin Prince of Denmark. For me, the whole character is of hesitation—slow to form a resolution—the scholar in every action.'''

#### KING LEAR IN MUSIC.

INCIDENTAL MUSIC: Joseph Haydn (for the theatre at Esterház). Johann André, for Schröder's version (Berlin, November 30, 1778). Joseph von Blumenthal (Vienna, 1828; overture performed for the first time, March 23, 1829). J. L. Hatton (London, 1858). Overture, march, and four entr'actes by Mily Balakireff.

OPERAS: "Cordelia," monodram in one act, with choruses, book by Wolff, music by Konradin Kreutzer (Donaueschingen, 1819; Vienna and Dresden, 1823; Munich, 1824). "Cordélia," libretto by Des Champs and Pacini, music by Séméladis (Versailles, 1854). delia," in three acts, book by Carlo d'Ormeville, music by Gobati (Bologna, December 7, 1881). "Le Roi Lear," in four acts, libretto by Henri Lapierre, music by Armand Reynaud (Toulouse, June 1, 1888). Solowieff's "Cordelia" (1885) is founded on Sardou's "La Haine." Verdi at one time thought seriously of an opera, "King Lear" (see his letters published in "Re Lear e Ballo in Maschera,"

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Citta di Castello, 1902). "Il Re Lear," Cagnoni. "Le Roi Lear," libretto based on Shakespeare and Holinshed, by Jules and Eugène Adenis, music by Henri Charles Litolff, finished about 1890, but not

vet produced (see Overture).

OVERTURES: "Le Roi Lear," Op. 4, by Hector Berlioz. "König Lear," by Amandus Leopold Leidgebel (Berlin, 1851). "Le Roi Lear," Henri Litolff (see under Operas), performed here at a Symphony Concert, April 11, 1903. "Le Roi Lear," by A. Savart (Lamoureux Concert, Paris, March 17, 1901). "Le Roi Lear," by Mme. A. de Polignac (Paris, May 4, 1902).

SYMPHONIC POEMS: "König Lear," by Felix Weingartner (Cologne, October 20, 1896). "Le Roi Lear," by G. Alary (Paris, December

16, 1900).

SYMPHONY: "König Lear," by Ludwig Heidingsfeld (1896).

MISCELLANEOUS: "Le Roi Lear," lyric scene for bass, with chorus and orchestra, by Gustave Héquet (Paris Conservatory, 1844–45). Four Snatches sung by the Fool, act i., scene iv., in Caulfield's Collection. Numbers 1 and 2, by W. Linley, 1816, in Linley's "Dramatic Songs of Shakespeare." Two Snatches for the Fool, act ii., scene iv., in Caulfield's Collection. "St. Withold footed thrice the Wold," sung by Edgar, act iii., scene iv. Sir Henry Bishop, 1819, duet for two tenors, and sung in the "Comedy of Errors" by Messrs. Pyne and Durusett.

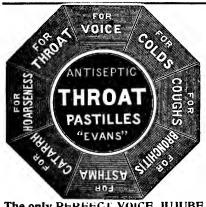
Mr. Eugène Ysaye (Isaye, according to E. G. J. Gregoir's "Les Artistes-Musiciens Belges au xviiime et au xixme Siècle"), violinist, conductor, composer, was born at Liège, July 16, 1858. He studied with his father, a violinist and conductor, then at the Liège Conservatory, and afterward with Vieuxtemps at Brussels. He was concertmaster for some time of Bilse's orchestra at Berlin; he left this orchestra in 1881 to lead the life of a wandering virtuoso. In 1886 he was appointed first violin teacher at the Conservatory of Brussels. He resigned this position in 1897. He founded in Brussels the Société des Concerts Ysaye, and has retained the conductorship; he also established the Ysaye Quartet. He has composed six concertos for violins, Variations on a Theme of Paganini, but with the exception of small pieces his compositions are still in manuscript. He visited the United States in 1894–95 and in 1897–98.

Mr. Ysaye made his first appearance in Boston at a concert of the Boston Symphony Orchestra, December 1, 1894, when he played Saint-Saëns's Concerto in B minor, No. 3, Ernst's" Otello" Fantasia, and Sarabande and Gigue from Bach's Third Sonata. His first concert was on January 12, 1895, when he was assisted by Mr. Aimé La-

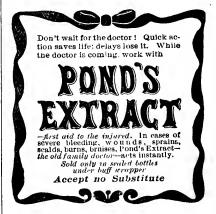


chaume, pianist, and Miss Theodora Pfafflin, soprano. He then played César Franck's violin sonata (first time in Boston); Vieuxtemps's Fantasia Appassionata; Sarabande, Gigue, Chaconne, from Bach's Sonata in D minor, for violin alone; and his own "Scène au Berceau," Mazurka No. 3, Saltarelle Carnavalesque. He played at the Boston Theatre, January 20, 1895, assisted by Mr. Lachaume, pianist, Miss Edmands, contralto, and an orchestra led by Mr. T. Adamowski: Mendelssohn's Concerto, Wieniawski's "Faust" Fantasia, and with piano the Andante from Joachim's "Hungarian" Concerto and his own Saltarelle. At his second recital, in Music Hall, January 23, 1895, he played with Mr. Lachaume, assisted by Miss Priscilla White, so-prano: Beethoven's "Kreutzer" Sonata; Wilhelmj's "Parsifal" paraphrase and arrangement of the "Siegfried Idyl"; two movements from a Sonata in G minor by Bach, Beethoven's Romance in F, and Sarasate's "Zigeunerweisen." At his third recital, on February 9, 1895, with Mr. Emil Mollenhauer, who took the place, at short notice. of Mr. Lachaume, assisted by Mr. Watkin Mills, bass, Mr. Ysaye played the first movement of Vieuxtemps's Concerto in E major, Spohr's Concerto in D minor, a fugue in G minor by Bach, Wilhelmj's arrangement of the Preislied from "Die Meistersinger," and a suite by Vieuxtemps. His farewell appearance that season was on March 15, 1895, at Music Hall, with an orchestra conducted by Mr. Mollenhauer and with the assistance of Miss Elizabeth Hamlin, soprano. He played Beethoven's Concerto, Bruch's Scottish Fantasia, and excerpts from a sonata by Bach.

Mr. Ysaye visited Boston again in 1898. His first concert was with Mr. Raoul Pugno, pianist (first appearance in Boston), in Music Hall on February 17, when he played Fauré's Sonata, Vieuxtemps's Concerto No. 4, Wilhelmj's arrangement of the "Preislied," and Guiraud's Rondo Caprice. On February 18 he gave a concert with Messrs. Pugno and Gérardy. He took part in the performance of Saint-Saëns's Trio in F, Schumann's Trio in F, and he played Bach's Concerto in E major, with organ and piano, and Wilhelmj's "Parsifal" paraphrase. He played on March 22 with Theodore Thomas's orchestra Mozart's Concerto in E-flat, Lalo's Symphonie Espagnole, and ex-



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cerpts from a sonata by Bach for violin alone. On April 16 he gave a chamber concert in Music Hall with Messrs. Marteau, Gérardy, and Lachaume. The programme included Beethoven's Serenade for violin, viola, and 'cello; Bach's Concerto in D minor for two violins; d'Indy's Piano Quartet, Op. 7 (first time). He gave a second chamber concert on April 23, when the programme included Fauré's Piano Quartet, No. 1 (first time), Messrs. Marteau, Lachaume, Ysaye, Gérardy; six duettini, Godard (Messrs. Ysaye and Marteau); César Franck's Piano Quintet (first time), which was played by Messrs. Lachaume, Ysaye, Marteau, Bendix, Gérardy.

CONCERTO IN E-FLAT MAJOR, FOR VIOLIN . JOHANN SEBASTIAN BACH (Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This concerto was written probably during Bach's stay at Cöthen (1717-23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it.' The music at the court was chiefly chamber music, and here Bach passed happy years. Unfortunately, we know nothing of the character of the choir or the orchestra at this court; nor was the indefatigable Spitta able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers.

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann

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Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ four violin concertos of the same master; and Bach's Concerto in A minor for four harpsichords is an arrangement of Vivaldi's Concerto in B minor for four solo violins. For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.\*

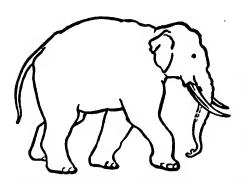
Of these concertos by Bach, his biographer, Spitta, wrote: "According to rule, a tutti subject and a solo subject were placed side by side, and the solo instrument and the tutti instruments vied with each other in producing the greatest amount of material from their respective subjects. The principal key and those nearest to it were the fields on which these contests were alternately displayed; when the disputants returned to their original position, the combat was over. According to the quality of tone of the contrasting instruments, the one theme was heavy and firm, and the other light and pliable. But there were

\*Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the seventeenth century. The son of a violinist of St. Mark's Church, he was for some years chapelmaster to the Landgraf Philipp of Hesse-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pietà," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, obsessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the mass; for this he was haled before the Inquisition, judged a little flighty, and prohibited from celebrating the mass. He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello, and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow. Tommaso Albinomi, of Venice (1674-1745), fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Düsselfdorf about 1650. Glorgio Gentili, first violin of the ducal chapel of Venice, was born in that city about 1668. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master to the Markgraf at Ansbach, where he died in 1708. Giulo Taglietti, born at Brescia about 1660, was master of the College of St. Anthony. Giov. Lorenzo Gregori, violinist and composer of the seventeenth century, in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1600, organist at Bergamo, then director of the "Conservatorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his peri

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also cases in which one chief subject was considered sufficient. Then it was given out by the tutti and taken up and worked out by the solo instrument. When strictly carried out, this plan gave the work a rather poor effect; but, when the composer possessed the power of inventing and devising episodes, he might take a phrase of the tutti subject, and, by making new matter out of it for the solo instrument, give the form a particular charm. The feeling of dramatic contrast between two individualities was, however, much weakened by this method: the form more strictly belonged to the realm of pure music. But it was just this which chiefly interested Bach,—the purely musical duality, its contrasts, its combinative fertility, and the impulse given to episodic development by its antagonisms. . . . Thus it happens, too, in his concertos, that the tutti passage comprises all the material for the solo subjects. The effectiveness of this departure from the rule of formation depends on the way in which the instruments are treated. This is especially the case with the violin concertos. where the solo violin is set against the string-band completed by the harpsichord, the contrast of the two bodies of sound is, of course, natural and obvious. The class of work had a great interest for Bach, as will be easily understood, after his thorough study of the structure of Vivaldi's concertos. We possess three concertos in their original shape, and three only in a later remodelled form for clavier with instrumental accompaniment. Out of the three original ones two have been treated in the same way. These rearrangements were made in Leipsic, to judge from the nature of the autographs. We have no direct evidence that the originals are of the Cöthen time, but we conclude this to be the case from a series of other instrumental concertos, to which these, with their far simpler construction, form the natural stepping-stones. It is also probable from the official post held by Bach at Cöthen. The charm of the episodical working-out is not less in Bach than in the best concerto composers of Beethoven's time. In this respect the first movement of the È major is especially remarkable, with the working-out of the subject which Bach cast in the threesection form that we have seen so much-of in the violin sonatas with harpsichord. In the second movement we have one of those free

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adaptations of well-known forms which Bach alone knew how to treat. It is a chaconne, such as had been already employed in the E major violin sonata; but the bass theme not only wanders freely through different keys, but is also extended and cut up into portions of a bar long; it often ceases altogether, but then a few notes revive the conviction that, in spite of all, it is the central point on which the whole piece

This Concerto in E major is for solo violin, two violins, viola, and continuo.\* The first movement is an Allegro, E major, 2-2 (or, as some editions have it, 4-4.) The second movement is an Adagio in C-sharp minor, 3-4, and the third is an Allegro assai in E major, 3-8. Manuscript copies of the parts made by Hering, a score manuscript, and a score made by Zelter are in the Royal Museum at Berlin. the fifties of the nineteenth century these manuscripts belonged to the Singakademie, Berlin, and this concerto was often played there. Zelter† added the directions "solo," "tutti." One of the scores bears the title: "Violino concertato; violino primo, violino secondo, viola, basso e violoncello.'

When Felix Berber‡ played Bach's Concerto in A minor, the first of

\*"Continuo," or "basso continuo," or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—Hugo RIEMANN.

†Carl Friedrich Zelter, born at Berlin, December 11, 1758, died there, May 15, 1832. He studied music under Kirnberger and Fasch, became a conductor, joined the "Singverein," later "Singakademie," in 1791, and became its conductor in 1800. He organized a "Rijbenschule" for orchestral practice and in 1800 the Berlin "Liedertafel," the pioneer male choral society, for which he composed about one hundred male choruses, He founded the Royal Institute for church music. He composed an oratorio, a Te Deum, a requiem, songsmale choruses, piano pieces, but he is known to-day chiefly as the friend and correspondent of Goethe.

‡ Felix Berber, violinist, born at Jena, March 11, 1871, studied at the Conservatories of Dresden and Leipsic. He was in London in 1889, concert-master at Magdeburg (1891-96), and in 1898 he was appointed concert-master of the Gewandhaus orchestra, Leipsic.

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the three, at the Gewandhaus, Leipsic, November 6, 1902, Dr. Heuss wrote for the Signale: "That the managers of the Gewandhaus have not yet decided to use the aid of the harpsichord in the performance of orchestral music of this period may be again cited as an instance of the unprogressive tendencies of our leading concert institution."

Mr. Ysaye played the Concerto in E major in Boston at Music Hall.

with organ and piano accompaniment, February 18, 1898.

Legend: "The Sermon to the Birds by Saint Francis of Assisi." Franz Liszt

(TRANSCRIBED FOR ORCHESTRA BY FELIX MOTTL.)

(Liszt, born at Raiding, near Ödenburg, Hungary, October 22, 1811, died at Bayreuth, July 31, 1886. Felix Mottl, born at Unter-St. Veit, near Vienna, August 24, 1856, is now living in Munich.)

One reads in "The Little Flowers of Saint Francis of Assisi,"\* Englished out of the Italian by T. W. Arnold, the following legend:—

\*"Il Libro de' Fioretti di San Francesco" is attributed to Ugolino Brunforte (1262-1348), the son of a noble family. He joined the order of the Brothers Minor in the Convent of Roccabruna, when he was about sixteen years old. He was elected Bishop of Teramo on account of his virtue and learning, but the Pope did not confirm the election, for he had already chosen another occupant of the see. Brunforte was elected Provincial of Moneyteria and the second of the

vincial of Maccrata in 1344.

Whether the "Fioretti" was written originally in Latin or in Italian is a subject of dispute. Manzoni believes the Latin version to be the original and written by Brunforte, and the translator into Italian to have been John da San Lorenzo, a Florentine of noble family, who was Bishop of Bisignano, in Calabria, from

1354 to 1357.

A translation of Saint Francis's sermon to the birds and of the tale of the miracle that he wrought when he converted the fierce wolf of Agobio was made by Miss Louise Imogen Guiney and published privately in Boston in 1898.

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"He departed thence and came unto a place between Cannaio and Bevagno. And as with great fervor he was going on the way, he lifted up his eyes and beheld some trees hard by the road, whereon sat a great company of birds well-nigh without number; whereat Saint Francis marvelled and said to his companions: 'Ye shall wait for me here upon the way, and I will go to preach unto my little sisters, the birds.' And he went unto the field and began to preach unto the birds that were on the ground; and immediately those that were on the trees flew down to him, and they all of them remained still and quiet together, until Saint Francis made an end of preaching: and not even then did they depart, until he had given them his blessing. according to what Brother Masseo afterwards related unto Brother Jacques da Massa, Saint Francis went among them touching them with his cloak, howbeit none moved from out his place. The sermon that Saint Francis preached unto them was after this fashion: 'My little sisters, the birds, much bounden are ye unto God, your Creator, and always in every place ought ye to praise Him, for that He hath given you liberty to fly about everywhere, and hath also given you double and triple raiment; moreover, He preserved your seed in the ark of Noah, that your race might not perish out of the world; still more are ye beholden to Him for the element of the air which He hath appointed for you; beyond all this, ye sow not, neither do you reap; and God feedeth you, and giveth you the streams and fountains for your drink; the mountains and the valleys for your refuge and the high trees whereon to make your nests; and because ye know not how to spin or sew, God clotheth you, you and your children; wherefore your Creator loveth you much, seeing that He hath bestowed on you so many benefits; and, therefore, my little sisters, beware of the sin of ingratitude, and study always to give praises unto God.' Whereas Saint Francis spake these words to them, those birds began all of them to open their beaks, and stretch their necks, and spread their wings, and reverently bend their heads down to the ground, and by their acts and by their songs to show that the holy Father gave them joy exceedingly great. And Saint Francis rejoiced with them, and was glad, and marvelled much at so great a company of birds and their

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most beautiful diversity and their good heed and sweet friendliness, for the which cause he devoutly praised their Creator in them. the last, having ended the preaching, Saint Francis made over them the sign of the cross, and gave them leave to go away; and thereby all the birds with wondrous singing rose up in the air; and then, in the fashion of the cross that Saint Francis had made over them, divided themselves into four parts; and the one part flew toward the East, and the other towards the West, and the other towards the South, and the fourth towards the North, and each flight went on its way singing wondrous songs; signifying thereby that even as Saint Francis. the standard-bearer of the Cross of Christ, had preached unto them, and made over them the sign of the cross, after the pattern of which they separated themselves unto the four-parts of the world: even so the preaching of the Cross of Christ, renewed by Saint Francis, would be carried by him and the brothers throughout all the world; the which brothers, after the fashion of the birds, possessing nothing of their own in this world, commit their lives wholly unto the providence of God."

The love of Saint Francis of Assisi (1182–1226) for animals of every kind is well known. Ferrand, in his "Réponse à l'Apologie pour la Réformation," says: "Saint Francis revolving in his mind the origin of all things, and being filled with an abundant piety, bestowed the name of brother and sister on creatures how diminutive soever they might be; the reason of his doing this was, his knowing that all those creatures issued from the same principle with himself, i.e., that they were all created by God. He nevertheless embraced with greater kindness and friendship such of the animals who represented, either in themselves or by the application of the Sacred Writings, the meekness of Jesus Christ, as for instance, lambs."

This passion of Saint Francis is explained in the "Confession Catholique de Sancy": "When he preached to the fishes, it implies that, when his descendants should preach, it would be necessary for them to have dumb auditors. When he preached to them, as a miracle, that God prevented their being drowned in the deluge; this means, according to Richeome, that the miracles of the Romish Church are

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# By Thomas Bailey Aldrich

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With portrait of Miss NANCE O'NEIL in the part of Judith

to proceed from natural causes. When he calls the wolves his brothers, and gives them his hand, he thereby foretells that the Franciscans would be a ravenous crew and endeavor to seize upon the innocent sheep. He calls the swallows his sisters, because his brethren, as they do, nestle themselves at the time of matins in the peasants' houses."

How much more charitable the thought of Anatole France, the most amiable of Pyrrhonists: "Saint Francis of Assisi divined in his beautiful and mystical soul the piety of animals. It is not necessary to observe for a very long time a dog to know that his soul is full of sacred terrors. The faith of the dog, like that of the child, is pronounced fetishism. It would be impossible to remove from a poodle's mind the belief that the moon is divine."

Liszt composed at Rome in 1863 two legends for the pianoforte, "The Sermon of Saint Francis of Assisi to the Birds," "Saint Francis of Paula walking on the Waves." He dedicated them to his daughter, Cosima von Bülow, and they were published in 1886. He had used the Saint's sermon-theme in his "Sun-hymn of Saint Francis of Assisi," for baritone solo, male chorus, organ, and orchestra, composed in 1862. (See also a theme in Liszt's "Hosannah," choral for bass trombone and organ, composed in 1862.)

Mottl has orchestrated this legend for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, two harps, strings. The score is dedicated to Mme. Daniela Thode, born von Bülow. The Saint's sermon begins with the horn, is then continued by the 'cello, and the full orchestra enters as

he warms to his subject.

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp,

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with the free use of Scottish Folk-melodies." The fantasia was played for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.

The composer wrote from Liverpool\* to the Signale (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."



The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

\*Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

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Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the orchestra, which leads from E-flat major to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

\*\*\*

When this fantasia was first played in various cities of Great Britain, there was much discussion concerning Bruch's use of Scottish melodies. The fantasia was occasionally announced as a "Scottish Concerto,"

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which provoked the criticism that the work was neither a concerto nor Scottish. "The melodies, 'Auld Rob Morris,'\* 'There was a Lad,' 'Who'll buy my Caller Herrin,' 'Scots wha hae,'† are hardly recognizable," wrote one critic.

Mr. Apthorp discussed the question in a programme book of 1896: "It is important to remember one item in this title: the 'free use' of Scotch songs; forgetting this, one is liable to accuse the composer of all sorts of inaccuracy. National Scotch melodies seem to have had no little fascination for more than one great German composer. Beethoven published a whole large volume of Scotch, Irish, and English songs, arranged by himself with accompaniment of pianoforte, violin, and 'cello; to be sure, these arrangements were made at the request

\*"Auld Robin Morris": "This ancient comic dialogue, between a mother and her daughter on the subject of marriage, is marked in Ramsay's Tea-table Miscellany with the letter Q to denote that it is an old song with additions. But the old ballad contains many curious and naive remarks of the daughter, on the person and manners of Auld Rob, which Ramsay has evidently omitted on account of their coarseness. The ballad therefore is much curtailed, in place of being enlarged. . . . 'Auld Rob Morris' is one of Craig's select Scottish tunes, printed in his collection, 1730 . . . In November, 1792. Burns composed excellent verses to the old air, in which the two first lines only are borrowed from the old ballad." (William Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland.") The tune was published by William Thomson in his Orpheus Caledonius, 1725. He ascribed it with six others to Rizzio, though there is no evidence that the Italian ever composed a Scot's tune. This tune, however, is much earlier than 1725, for it is in the Blaikie manuscript, 1692, where it is entitled "Jock, the Laird's Brither."

omposed a scot's tune. Instune, nowever, is much earlier than 1725, for it is in the Blaikie manuscript, 1692, where it is entitled "Jock, the Laird's Brither."

The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the Battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Soot in 1314 had no musical instruments capable of playing the tune is assuredly an error David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, circa 1747. It is also found in William McGibben's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1703. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was highly pleased with it, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his bind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air

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of a publisher; but Beethoven entered into his task evidently con amore, and his love for Scotch songs is well enough known from other There seems, however, to have been something in many of these songs which he did not quite like; for he often changed a phrase For instance, his version of the melody of 'Sad and Luckless was the Season' (better known as 'The Last Rose of Summer') differs in several points from the generally current one, and in his Irish songs he cuts out a whole phrase of 'St. Patrick's Day in the Morning.' Max Bruch, too, seems to have felt a similar dissatisfaction with some melodic details in Scotch melodies, notwithstanding their strong general attraction for him. He has changed some phrases in 'The Campbells are comin' (introduced in his cantata, 'Schön Ellen'), and has treated the Scotch themes in this violin fantasia with equal freedom. When the fantasia was first played in England by Sarasate, the composer was hauled over the coals by some critics for the liberties he had taken with national melodies, and by others for ignorantly 'getting them wrong.' Probably Bruch knew what he was about quite as well as Beethoven did; if he altered some of the melodies, he did so because he saw fit so to do."\*

Symphony in E-flat major, No. 3, "Rhenish," Op. 97.
ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was written at Düsseldorf between November 2 and December 9, 1850. Grove thinks Schumann began to work on it before he left Dresden to accept the position as City Conductor at Düsseldorf; that Schumann wished to compose some important work,

\*"The charge of 'getting the melodies wrong' is not, however, entirely ridiculous; more than one instance can be brought up of German musicians making queer mistakes in transcribing foreign melodies. At Gilmore's International Peace Jubilee in 1872, when the Prussian band played 'Yankee Doodle' in response to a double encore, they played the second phrase first, and the first phrase second, at every recurrence of the tune —W. F. A."

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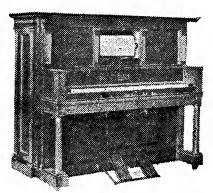
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which he might conduct at the Lower Rhine musical festival. The first performance was at Düsseldorf at a Subscription Concert on February 6, 1851. Schumann conducted and also the performance at Cologne on February 25 of the same year. The symphony was coldly received. The first performance in England was at a concert given by Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869. The Philharmonic Society of New York produced the symphony February 2, 1861.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Giessel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One

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should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

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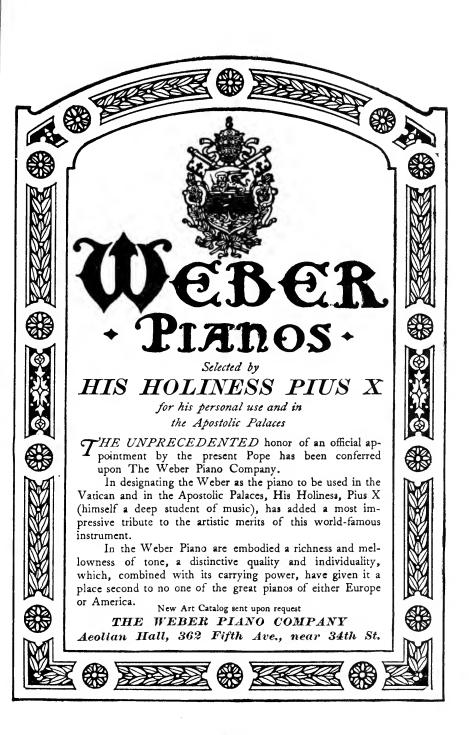
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TICKET OFFICE Adams House. 'Phone, Oxford 942 The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. Mr. Apthorp finds the theme "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn and others of "Tu che a Dio spiegasti l'ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then, and on these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often known as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, and followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

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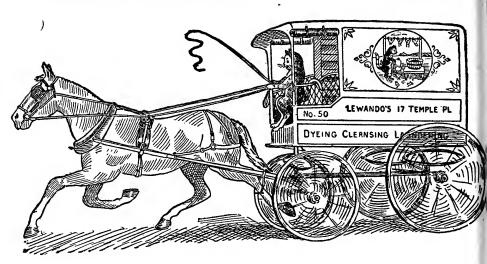
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Tenor, Mr. EDWARD P. JOHNSON

Bass, Mr. WILLIAM HARPER

Monday, December 26, 1904, 7.30 p.m.

### MESSIAH

Soprano, MME. ELLA RUSSELL

Alto, Miss MARGARET E. ROCHE

Tenor, Mr. EDWARD BARROW

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	Hymn	to the	Sun	٠.			Mascagni
CHORUS.	Hymn Let the B	to the Sright S	Sun Seraphin	n".			Mascagni

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The price of -eason tickets for four concerts will be \$6.50, \$5.00, and \$3.50, according to location. Sale at Symphony Hall. Telephone, Back Bay 1492.

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- 3. Deuxième Scherzo, B-flat minor, Op. 31.

### PART II.

- 4. Nocturne in G minor, Op. 37, No. 1.
- 5. Five Etudes { Op. 10, Nos. 11, 5. Op. 25, Nos. 5, 6, 8.
- 6. Polonaise in A major, Op. 40, No. 1.

#### PART III.

- 7. Quatre Mazurkas.
  - (a) Op. 7, No. 5, B-flat major.
  - (b) Op. 41, No. 1, C-sharp minor. (c) Op. 67, No. 1, G major. (d) Op. 56, No. 2, C major.
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### PROGRAMME.

Mozart Symphony in C major, No. 34 (Köchel, No. 338) I. Allegro vivace. II. Andante di molto. III. Finale: Allegro vivace. Rachmaninoff Concerto in F-sharp minor, for Pianoforte and Orchestra, Op. 1 I. Vivace, moderato, vivo, etc. II. Andante cantabile. III. Allegro scherzando; Andante espressivo; Allegro scherzando; Maestoso; Più vivo. (First time.) Fauré "Pelleas and Melisande": Suite from Stage Music to Maeterlinck's Tragedy, Op. 80 I. Prelude: Quasi adagio. II. "The Spinning Woman," Andantino quasi allegretto. III. Molto adagio. (First time at these concerts.)

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There will be an intermission of ten minutes after the concerto.

#### SPECIAL ANNOUNCEMENT.

By general desire the concert announced for Saturday evening, December 24, "Christmas Eve," will be given on Thursday evening, December 22.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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Symphony in C major, No. 34 (Köchel, No. 338).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d' Agosto, Salisburgo, 1780." It is supposed to be the one mentioned by Mozart in his letter from Vienna, April 11, 1781: "I have lately forgotten to write that the symphony (conducted by the old Bono\*) went *magnifique*, and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten double-basses, eight 'cellos, and six bassoons."

The symphony was played for the first time at these concerts, April 1, 1899.

It is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

There are only three movements. Of Mozart's symplonies 31–34, only the 33d has a minuet, and I mention 31–34, for they, written during the years 1778–80, form the third and last group of his "youthful symphonies." Those of the first group, Nos. 1–14, were written during the years 1764–71, and the minuet as a third movement appears in Nos. 2, 6, 7, 8, 9, 12, 13, 14. Those of the second group, Nos. 15–30, were written during the years 1772–74, and about half are without a minuet.

The minuet was not first introduced into the symphony by Haydn. There is one in a smyphony in D major by Georg Matthias Monn†

\*Joseph Bono, or Bonno, born at Vienna in 1710, died there in 1788. He was the son of a running footman of the Emperor Charles VI., who sent the boy to Naples to study composition, and on his return in 1740 took him into his service as Imperial Conductor and Chamber Composer. Bono wrote several operas, at least two oratorios, and church music. He was one of the greatest singing-teachers of his period, and one of his pupils was Theresa Treiber. He conducted the "Wiener Tonkünstler Societät" from 1775 till his death. Salieri succeeded him. This society refused to admit Mozart as a member because he could not present a certificate of baptism.

†Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

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and composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754, and Sammartini (1734)' and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier, of Berlin, wrote a strong protest, which appeared in the number of the Musikalisches Wochenblatt after that which announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should he in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing; it reminds one of the dance-dall and the misuse of music: "when it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces profound meditation." Thus the Hofrath Spazier of Berlin.

The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme; the thesis is forte in the full orchestra; the antithesis, piano in the strings and the bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony, and continues in sturdy march fashion.

The formal principles of the Italian theatre-symphony remained unbroken from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. It had three movements: two lively movements were

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separated by a third. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs. princes and citizens who were fond of music and wished themselves to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the musicdrama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel

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key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

This first movement of Mozart's symphony begins, then, in the conventional manner of the theatre-symphony, but after the subsidiary in passage-work there is a modulation to G minor; and thus Mozart is seen thinking for himself and venturing on a new road. symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes, for the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major, and, although it is sprightly, the melody is not in the cut-and-dried fashion of the time. Haydn was accustomed at that period to put special importance on the first theme and its treatment; the second theme was of much less distinction, and sometimes it was replaced by a repetition of the first. Mozart from the beginning drew a sharp distinction between the character of the two themes. The free fantasia is not long, but it is somewhat elaborate; there is new development, without too careful consideration of what has gone There is a short coda on the first theme.

The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons, with two independent viola parts. The first theme is a departure from the rococo shepherd song: there is more virility in the sentiment. The second theme has a closer approach to romanticism. In the slow movement of the conventional theatresymphony the melody was played by the first violin to the simplest

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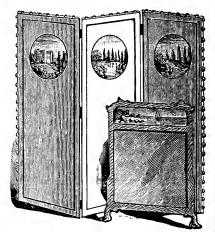
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accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass. Simple as this andante by Mozart now seems, it is complex when compared with the contemporary and conventional slow movements. Bassoons here sup-

ply only a little color, and are used to strengthen the bass.

The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony. The chief theme might be the introductory, thought of any rapid theatre allegro. There are reminders of the *concertante* piece, in which several of the parts were in turn brought into prominence. The second theme is more modern. In the repetition of the first period the oboes have an opposing melody. There is later more lyrical expression; there is more chromatic color; there is a freer, more modern use of the wind instruments.

Mr. Carlo Buonamici, pianist, was born at Florence, Italy, June 20, 1875. His father, Giuseppe Buonamici, the celebrated pianist, editor, and teacher, the close friend of von Bülow, was his first and, in fact, his chief teacher; but in 1891 the young man went to Würzburg, where he made his first appearance in concert. He studied at the Würzburg Royal Music School, and in 1894 he took the first prize for piano playing, as a pupil of Van Zeyl. In 1895 Mr. Buonamici served his year in the Italian army, and in 1896 he came to Boston, where he now lives as pianist and teacher. He has played at Florence in concerts given with his father, and he has given recitals here and in other American cities. His first recital in Boston was on January 17, 1898. He played Liszt's Fantasia on Hungarian Folk-tunes at a concert of the Boston Symphony Orchestra, April 19, 1902.



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Concerto in F-sharp minor, for Pianoforte and Orchestra, Op. 1. Serge Rachmaninoff.

(Born in the government of Novgorod, in 1873; now living at Moscow.)

Serge Wasseliewitsch Rachmaninoff studied at the St. Petersburg Conservatory from 1882 to 1885, and then went to the Moscow Conserva-In his eighteenth year he was awarded the gold medal of honor. He was graduated with the highest honors in 1891 as a pianist and in 1892 in composition. His piano teachers were Swereff and Siloti, who is his cousin. He studied composition with Arensky and Tanéïeff. Since then he has appeared as virtuoso and composer throughout Russia. visited London in 1899, and conducted his Fantasia, Op. 7, at a Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist. The list of his works includes an opera, "Aleko" (1893), a symphony, an Elegiac Trio for pianoforte, violin, 'cello, in D minor, Op. 9, dedicated to the memory of Tschaikowsky, a fantasia for orchestra, "The Cliff" (1892), based on Lermontoff's poem of like name. and performed at New York by the Russian Symphony Society, January 28, 1904, Gypsy Caprice for orchestra (1895), two Pianoforte Concertos, Op. 1 and 18, a 'cello sonata, two suites for two pianofortes, smaller pianoforte pieces, and songs of much distinction.

Rachmaninoff was first known in Boston by his now famous pianoforte Prelude, Op. 3, first played here during the season of 1897–98. Mr. Alexandre Siloti put this prelude on the programme of his recital in Steinert Hall, February 12, 1898, and then gave the composer's birth-year as 1870. At his second recital, February 14, 1898, he played the prelude and the Valse, Op. 10; and he played the prelude

at his third and last recital, March 12 of that year.

The first pianoforte concerto was played at Washington, D.C., by Mr. Martinus Sieveking, December 16, 1900. It was played in London for the first time October 4, 1900, by Miss Evelyn Suart at a Promenade Concert.



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pianoforte. There are three movements.

The first begins Vivace, 4-4, with a call by wind instruments, responded to by a stormy descending passage for the pianoforte. Wind instruments and solo instrument prelude for a few measures, and after a short cadenza for the pianoforte the chief and expressive theme is sung, Moderato, first by clarinets and violins and then by the pianoforte with counterpoint in the violas. There are frequent changes of tempo,—vivo, meno mosso, allegro moderato, animato, etc.,—and the chief theme is developed ingeniously with the addition of other material. The movement is long, and there is an elaborate and brilliant cadenza, which leads to a presto ending.

The second movement, D major, Andante cautabile, 4-4, is unusually short, and is chiefly for the pianoforte. The orchestral accompani-

ment is exceedingly discreet.

The form of the Finale is unusual. It begins with a scherzo, Allegro scherzando, 12-8, 9-8, 4-4, with contrasting theme, Più mosso. There is a middle movement, Andante espressivo, D major, 3-4, with melody sung by clarinet and violins and with ornamentation for the pianoforte, which later plays a part of more importance. The scherzo returns, and is again, with contrasting theme, developed. The Finale, Maestoso, F-sharp major, 3-4, is built on the theme of the middle movement, now declaimed fortissimo.

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"Pelleas and Melisande," Orchestral Suite, Op. 80, taken from the Stage Music to Maeterlinck's Play.

GABRIEL FAURÉ

(Born at Pamiers (Ariège), France, May 13, 1845; now living at Paris.)

Maurice Maeterlinck's "Pélléas et Mélisande" was published in 1892. When it was played for the first time in Paris,—at the Bouffes Parisiens, May 17, 1893,\*—there was no incidental music. Fauré's music was written for the performance in English given by Mrs. Patrick Campbell in London, June 21, 1898. This music was played here in Boston at the performance given by Mrs. Patrick Campbell and her company at the Boston Theatre, April 12, 1902, when the cast was as follows: Arkel, Daniel McCarthy; Golaud, G. S. Titheradge; Melisande, Mrs. Patrick Campbell; Queen Genevieve, Mrs. Theodore Wright; Pelleas, Herbert Waring; Yniold, Alethea Burroughs; the Doctor, Gilbert Trent; an old servant, George Arliss. The English translation was by J. W. Mackall.

The suite, arranged by Fauré from his incidental music, was first played at a Lamoureux concert in Paris, February 3, 1901. The first performance in London was at a Promenade Concert, Mr. H. J. Wood conductor, September 18, 1902. The suite was first played in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904.

The story of Maeterlinck's tragedy is a simple one. The gray-bearded Golaud, brother of young Pelleas and grandson of old Arkel, king of Allemonde, was a-wandering in the forest, hunting a boar. He came upon a young girl weeping by a spring; she was beautiful and mysterious. She would not tell her age, she would not name her country. Her clothing was that of a princess, but it was torn; her crown had

\*The cast was as follows: Arkel, Emile Raymond; Golaud, Lugné-Poë; Mélisande, Miss Meuris; Geneviève, Miss Camée; Pélléas, Miss Marie Aubry; Little Yniold, Miss Georgette Loyer.



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fallen into the water. Golaud questioned her, and she wept afresh. He took her to the dismal castle, where he lived with old Arkel and with his mother, Genevieve, and with his little son, Yniold, for Golaud had been married and his wife was dead. Six months went by and Golaud wedded Melisande. Pelleas came to the castle, and soon he and Melisande loved each other, at first with a timid love; but, as Pelleas determined to go away, the lovers met for the last time in the park at night. Golaud had long had his suspicions. He had warned Pelleas by showing him the depths that smelled of death in the castle vaults; he had employed the little Yniold as an unconscious spy. Finding his brother and Melisande alone in the park so late at night, he killed him and wounded her. The wound was a slight one; "a bird would not die of it." the physician said: but Melisande could not live: "she was born without cause—to die; and she dies without cause." Melisande in her sick-room gave birth to a little girl; but Golaud had but one thought: Were Pelleas and Melisande guilty toward him? He questioned the dying woman, but, though she assured him of her innocence, his soul was not quieted. Such is the motive of this play, in which weak and shadowy mortals in some unknown land are represented as oppressed by dark and malevolent powers. No wonder that, to quote from Alfred Bruneau, "the idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful

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legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the mist of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates—all this suited in a most exact manner the temperament of Claude Debussy." One might add "and that of Gabriel Fauré."

The suite, arranged from Fauré's stage music, is in three movements. The first is the prelude to the play. Quasi adagio, G major, 3-4. It begins with a simple theme for strings, which is developed with the assistance of wind instruments. Here and there are harp notes. There is a theme for solo 'cello, flutes, bassoon. A horn calls mysteriously in the forest. The movement is charged with the pensive, twilight melancholy that characterizes so much of Fauré's music.

The second movement," Fileuse" ("The Spinner"), is the second entr'acte. The stage direction for the first scene of act iii, is as follows: "A room in the eastle. Pelleas and Melisande are discovered. Melisande is spinning with a distaff at the back of the room." Andantino, quasi allegretto, G major, 3-4. The spinning figure is in the first violins; plaintive melodies in wood-wind instruments. G minor; spinning figure in second violins and violas; again a plaintive solo use of wind instruments and a like use of the first violins. There is a re-

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turn to G major, with the spinning figure in the strings, with wind instruments in solos and with an effective figure for the harp.

The third movement is associated with the final tragic scene. Molto adagio, D minor, 3-4.

MELISANDE. Is it you, grandfather?

ARKEL. Yes, my child. What do you wish me to do?

MELISANDE. Is it true that winter is here?

ARKEL. Why do you ask?

MELISANDE. Because it is cold, and there are no more leaves.

Arkel. Are you cold? Do you wish the windows shut?

MELISANDE. No, no, not until the sun has sunk into the sea It sets slowly; so winter has begun?

ARKEL, Yes. You do not like winter?

MELISANDE. Oh, no. I am afraid of the cold. I dread the bitter cold.

Arkel. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEL. Do you wish to see your child?

MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange—I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry

(The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.)

GOLAUD (suddenly rising). What's this? What are all these women going to do here?

THE PHYSICIAN. They are the servants.

ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me! (The servants do not answer.)

ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes. GOLAUD. It is not—?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against-

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault. It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud—but the sadness of all that one sees! Oh! oh! oh!



(At this moment all the servants fall suddenly on their knees at the back of the room.) ARKEL (turning). What is it?

THE PHYSICIAN (nearing the bed and examining the body). They are right.

(A long silence.)

Arker. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly—All at once. She goes away without a word.

GOLAUD (sobbing). Oh! oh! oh!

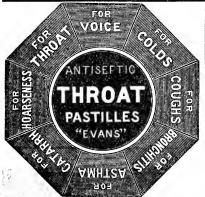
ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she were the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(They go out in silence.)

The suite, dedicated to Mme. la Princesse Edmond de Polignac, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, "harps," strings. The drums are not used in the second movement.

\*\*\*

Gabriel Urbain Fauré was the son of a director of a normal school. As a boy he was left somewhat to himself, and at Foix, hearing the music lessons of pupils in the school, he began to invent little tunes, so that when he was nine years old friends of the family recognized his extraordinary progress, and urged the father to allow him to be a musician. In 1854 young Fauré was sent to the School of Religious Music founded at Paris by Niedermeyer. His teachers were Dietsch and Saint-Saëns. The first year Fauré was awarded a prize for pianoforte playing. Saint-Saëns was especially interested in him, and to him Fauré attributes the development of his musical faculties. Fauré left the school in 1865, and in 1866 he was appointed organist of Saint-Sauveur, Rennes. There he remained as organist and teacher until 1870, when he went to Paris, and was soon appointed accompanying organist at the Church of Notre-Dame de Clignancourt. The war broke out; he enlisted and served as a soldier during the siege. After the



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declaration of peace he was organist for a time at Saint-Honoré d'Eylau and then choir organist for three years at Saint-Sulpice. In 1877 he was made chorus-master at the Madeleine, and in 1896 he was appointed organist of that church. He was called to the Paris Conservatory in 1896 as a teacher of counterpoint and fugue. In 1883 he married the daughter of Frémiet, the distinguished sculptor. He won the Prix-Chartier for chamber music in 1885.

Fauré's first works were songs composed from 1866 to 1870. His chief compositions are as follows: Sonata for piano and violin, Op. 13 (1878); Orchestral Suite, Op. 12 (1874); "Les Djinns," for chorus and orchestra (1878); Concerto for violin, Op. 14 (1879); Pianoforte Quartet, No. 1, Op. 15; Symphony in D minor (1884–85); Pianoforte Quartet, No. 2, Op. 45 (1886); Pavane for orchestra (1887); Requiem Mass (1893); "L'Organiste," opera in one act (Salle Duprez, Paris, 1887); Madrigal for four solo voices or chorus; music to Alexandre Dumas's "Caligula" (Odéon, 1888); music to "Shylock" (Haraucourt's version of "The Merchant of Venice" (Odéon, 1889); "La Naissance de Vénus," scene for solo voices, chorus, and orchestra (1895); music to "Prométhée," lyric tragedy by Jean Lorrain and Ferdinand Hérold for the arena at Béziers (1900). Concert suites have been made from the music to "Caligula" and "Shylock."

The rare talent of Fauré is revealed fully in his songs. The first twenty melodies in the collective edition were composed from 1868 to 1878. The oldest songs in the second volume date back to about 1880. "Les Berceaux" was sung in 1881; "Les Roses d'Ispahan," in 1884; "Clair de Lune," in 1888; "Au Cimetière," in 1889; "Prison" and "Soir" were composed in 1896; "Le Parfum impérissable" was sung in 1897; the "Bonne Chanson" (poems by Verlaine) was pub-

lished in 1894.

Music for plays by Maeterlinck:—

"La Mort de Tintagiles." Stage music by Léon Dubois; by A. von Ahn Carse. Symphonic poem by Charles Martin Loeffler, produced here at a Boston Symphony Concert, January 8, 1898; remodelled and then produced here at a Symphony Concert, February 16, 1901.

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"Pélléas et Mélisande." Opera in five acts by Claude Debussy, Paris, Opéra-Comique, Paris, April 30, 1902; incidental music by Gabriel Fauré; music by William Wallace; overture by Garnet Wolse-

ley Cox (London, February 26, 1903).

"Ariane et Barbe Bleue" (1901). Paul Dukas is now at work on an opera based on this play; and, indeed, it is said that Maeterlinck

himself prepared the libretto.

Songs: "Serres Chaudes," Ernest Chausson (1897); "La Voix de Sélysette," Gabriel Fabre (1896); "J'ai cherché Trente Ans, mes Sœurs," G. Fabre (1896); "La Voix de Sélysette," Homer Norris; "Melisande in the Wood," Alma Goetz (London, 1902).

#### .MAETERLINCK AND MUSIC.\*

#### BY E. A. BAUGHAN.

Mr. Donald Tovey must be wondering why none of the criticisms on Maeterlinck's "Aglavaine et Sélysette" make any mention of the music he has written for the production. The young composer has taken himself seriously. There are preludes to each act and interludes between many of the scenes. A constant use of representative themes knits the whole together. The music is more inclodious than the other work of the composer with which I am acquainted, but it is a pity Mr. Tovey wrote for a string orchestra alone. The absence of wood-wind and brass makes it impossible to give any characteristic colour. You feel the progress of the drama does not grow in the music. But, in any case, music is lost in the theatre. Our theatrical audiences

\*"Aglavaine and Selysette" was produced at the Court Theatre, London, November 15, 1904. The English text was by Mr. Alfred Sutro. The cast was as follows: Aglavaine, Miss Edyth Olive: Selysette, Miss Thrytza. Norman; Meligraine, Miss Florence Farr; Meleander, Mr. Walter Hampden; the Little Yssaline, Miss Marion Plarr, Mr. Baughan's article was published in the Daily News (London).

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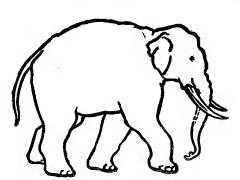
are Philistine in any direction but that of the drama itself—and even in drama the bulk is strangely commonplace. At the Royal Court Theatre the audience chattered so audibly between the acts that I could not hear the music with any clearness. What I did hear seemed to prove that Mr. Tovey, who has always been an austere adherent of absolute music, is at his best when he has a definite subject to illustrate. He has sedulously eschewed incidental music, and probably has theories on the matter.

Nothing is more annoying to the musician, as well as to the non-musical, than the scraps of incidental music that the actor admires. They are there as sentimental sign-posts. And the art has to take such a poor position towards the drama that there is some insult in the union. On æsthetic grounds, too, there is an objection to incidental music of an intermittent kind. If the orchestra is employed as a chorus reflecting and heightening the dramatic ideas it has its place. But if it be used for certain situations alone it has no dramatic life of its own. Now, Maeterlinck's plays seem to me to crave for an entire musical setting. When you read them they have an emotionally lyrical atmosphere of their own. But for some reason or other that atmosphere does not come over the footlights. I do not say it is impossible to realise it, for Mme. Sarah Bernhardt certainly did suggest the music of the emotion behind the music of the words.

She adopted a kind of sing-song. It was not ordinary speech. But then the speech of Maeterlinck is not ordinary; it is soul speech (much as the use of the word "soul" annoys certain of my critical brethren, I use it). Listen to this speech of Pelleas. I will not attempt to translate it:—

Ta voix! ta voix. . . Elle est plus fraîche et plus franche que l'eau! . . . On dirait de l'eau pure sur mes lèvres! . . . On dirait de l'eau pure sur mes mains. . . . Donne-moi, donne-moi tes mains. . . . Oh! tes mains sont petites! . . . Je ne savais pas si que tu étais si belle! . . . Je n'avais jamais rien vu d'aussi beau, avant toi. . . J'étais inquiet, je cherchais partout dans la maison . . . je cherchais partout dans la campagne. . . . Et je ne trouvais pas la beauté . . . Et maintenant je t'ai trouvée. . . . Je ne crois pas qu'il y ait sur la terre une femme plus belle! . . . Où es-tu? Je ne t'entends plus respirer.

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To me it seems that these broken exclamations, with their peculiar cadence of emotion, lay bare the soul of all love. But they are so poignant that they make one long for a more completely artistic expression of their emotion and ideas. They are the contents of a lyric, but the form is not intrinsically complete. One of Wagner's theories was that music should not begin until speech had passed beyond its powers of expression. Maeterlinek, with the insight of genius, does not attempt to pass beyond the power of speech. The unutterable is not uttered by him. He merely suggests. Now, suggestion is one of the secrets of stimulating imagination. But art, I take it, is more than a mere suggestion: it is a realisation; and the very means of realisation have an intrinsic beauty of their own. How can that which is not realised in Pelleas' speech be realised? The gesture of an actor will do much to give the hidden emotion a reality, but one longs to hear it more completely expressed. Only music can do this. Indeed, in all Maeterlinck's plays there is that musical undercurrent. themselves are exactly what Wagner's theories stated drama should be for musical expression. They never deal with matters of intrigue: they are always trembling with an intensity of emotion which naturally finds articulate voice in music. The ideas are musical. Maeterlinck never appeals to the reasoning intellect. You either understand them by instinct, as you appreciate music, or you do not understand them In this respect they touch the sister arts.

I am sorry to note that many of my critical brethren have not been impressed by the play which was produced on Tuesday. They think that Maeterlinck is fair game for journalistic humour. I read about

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it being an osculatory drama, that the word "soul" is uttered a countless number of times in the course of the play, that it showed mediæval castles must have been dangerous for children, and many another banality of the kind. To a critic brought up on the ordinary strong play of intrigue such a drama could not be expected to appeal. what standard are they to judge it? The very ideas are not those with which the ordinary play has any sort of traffic. The form of the drama is ridiculous viewed from the standpoint with which our critics are acquainted. And then it is well known that drama is for the plain man, that it must not deal with ideas which have inspired the musician and the painter, to say nothing of the poet. Drama is an entertainment for the Philistine, and must be judged by that standard. I have no doubt this is all very true; it seems to be informed by the wisdom of the box-office. Yet I am quite sure that if the hidden meaning, the poetry that is not to be expressed in speech alone, were realised by music the critics who dealt with the play as if it were merely a variation of the old theme of one man and two women would have grasped the poetry of its ideas. The action would not then have seemed to them the only things to be criticised.

A very clever French composer, M. Debussy, has, I believe, written an opera on the subject of "Pélléas et Mélisande." I also have an idea that the author was by no means inclined to look favourably on the idea. I think he was right. To make the characters themselves sing would be a mistake, because all the illusive charm would vanish. The emotion would become obvious, and, no doubt, exaggerated. What is wanted is that the unexpressed part of the drama should be realised.

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Theoretically, I am all against recitation with musical accompaniment. Such works are not satisfactory if we are asked to listen to them in the concert-room as absolute music. But on the stage it is different. Music then does not become an end in itself, but is part of the whole dramatic effect. At any rate, theory or no theory, I know that Maeterlinck's plays are made more significant if the dialogue is spoken to a musical accompaniment. Not long ago, at one of the dramatic performances of the Royal Academy of Music, an English version of "La Mort de Tintagiles" was produced. A very clever young composer, Mr. Paul Corder,\* had supplied a symphonic musical accompaniment. The effect was splendid. Compared with the musicless performance of "Aglavaine et Sélysette," it had a curious magic and significance.

OVERTURE TO "THE FLYING DUTCHMAN". . . . RICHARD WAGNER (Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Der Fliegende Holländer," a romantic opera in three acts, book and music by Richard Wagner, was produced at the Royal Saxon Court Theatre, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schröder-Devrient; Mary, Mme. Wächter; the Dutchman, Wächter; Daland, Risse; Erik, Reinhold; Helmsman, Bielezizsky. Wagner conducted. The performance, according to the composer, was a bad one. He wrote to Fischer in 1852: "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Herrn Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

\*This music was not by Mr. Corder. As Mr. Baughan stated in the *Daily News* a day or two after, this music was by Mr. A. von Ahn Carse, another student of the Royal Academy of Music. The symphonic prelude to Mr. Carse's opera "Manfred" was performed in London, March 2, 1904.—P. H.

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Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "con siderably remodelled the overture (especially the concluding section)."

The first performance in America was in Italian—"II Vascello Fantasma"—at Philadelphia, November 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for

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How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii.

\*"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"-Herr von Schnabelewopski sailed from Hamburg,-"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. story of an enchanted ship which can never arrive in port, and which, \*The translation into English is by Charles G. Leland.

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since time immemorial, has been sailing about at sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the fore The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.\* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which

\*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

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hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen. in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore, when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,-how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scene of the play, where the wife of the Flying Dutchman on a high cliff

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wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the

ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish

play?

\*\*\*

The writer of an article published in Ausland (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848. pp. 939-944.) \* \*

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It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," which was written in

1812.

Bertram had listed many a tale Of wonder in his native dale.

Or of that Phantom Ship, whose form Shoots like a meteor through the storm; When the dark scud comes driving hard, And lower'd is every top-sail yard, And canvas, wove in earthly looms, No more to brave the storm presumes! Then, mid the war of sea and sky, Top and top-gallant hoisted high, Full spread and crowded every sail, The Demon Frigate braves the gale; And well the doom'd spectators know The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the

vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the

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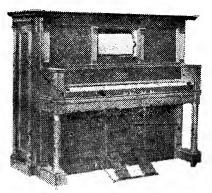
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privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. ... The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. in blue flames out of the sea, and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece, for which George Herbert Bonaparte Rodwell (1800-52) wrote "an original overture" and other music. It has been

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supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phautom Ship, however, was popular in the London of 1827. There was a Flying Dutchwoman at Astleys, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman

on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his

fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

\*\*\*

Wagner himself took the legend seriously. He spoke of it at length

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in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

\* \*

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets,

three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters ff in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears ff in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

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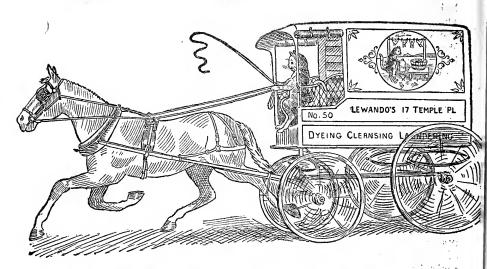
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a. Haydn . b. Massenet										
Tschaikowsky		,	,		. s	ymph	ony	No. 6,	" Path	étique ''
Songs with Pianof  a. Lalo  b. d'Erlanger										Aubade Morte ''
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#### THURSDAY EVENING, DECEMBER 22, at 8.00 o'clock.

FRIDAY AFTERNOON. DECEMBER 23. at 2,30 o'clock.

#### PROGRAMME.

Mendelssohn Overture to "Camacho's Wedding," Op. 10 Aria from "The Seasons," "With Eagerness the Haydn Husbandman" Symphony No. 6, "Pathetic," in B minor, Op. 74 Tschaikowsky I. Adagio; Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace.
IV. Finale: Adagio lamentoso. Songs with Pianoforte " Morte" a. D'Erlanger b. Lalo Aubade from "Le Roi d'Ys" Symphonic Festival Prologue, "Pax Triumphans," Van der Stucken . Op. 26 (First time.)

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OVERTURE TO "CAMACHO'S WEDDING," OP. 10.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn completed the music for his opera, "Die Hochzeit des Camacho," in August, 1825. He himself had chosen the subject, but the text was prepared for him by Klingemann. The story of the marriage of the rich Camacho and the success of poor Basilius, "of the prosecution of Camacho's marriage, with other delightful accidents," is told in chapters xx. and xxi. of the second part of the famous history of the valorous Don Quixote de la Mancha. The opera is in two acts. Mendelssohn began work on the music, July 24, 1825, and thus spent about a month. Other compositions of the year were the Trumpet Overture, the Octet for strings, Op. 20, the Capriccio, Op. 5.

The opera was submitted by Mendelssohn to Spontini, then General Music Director of the Royal Opera at Berlin. Spontini criticised the score, and it was said that the composer of "The Vestal" did not read a score with ease. He then led Felix to the window, pointed to the dome of the Jewish church, and said: "Mon ami, il vous faut des idées grandes, grandes comme cette coupole." But after opposition and delay the opera was put in rehearsal. Then Heinrich Blume,\* who was to create the part of Don Quixote, fell sick of the jaundice, and again there was a delay. The opera was produced on April 29,

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<sup>\*</sup>Mr. Stephen S. Stratton, in his excellent life of Mendelssohn,—the best that has been published in any language,—errs in his account of the production of this opera. He speaks of Blum (sic), "the tenor," and says that 1827 was the very end of his stay in Berlin. Heinrich Blume, a distinguished baritone (1788–1856), began his career in Berlin, where he was born, as a play-actor. He afterward sang in light operas, but in 1812 he appeared as Don Giovanni, and kept the part till 1839. He did not retire from the Berlin Opera until 1848. He sang in opera in Holland, at London, and at St. Petersburg.



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1827, not in the opera-house, but in the smaller theatre, which was crowded. There was much friendly applause, and the composer was called for, but he did not appear, and he was blue for some time after. He knew the opera was a failure, but he said the fault was the manager's, not his. An unfavorable review, written by a student who had been kindly treated by the Mendelssohn family, was published in the Schnell-Post; so that Mendelssohn afterward remarked: "The greatest praise in the foremost journal does not delight one so much as the most worthless criticism, in a low, dirty sheet, troubles and saddens one." The Berlin correspondent of the Harmonicon (London) contributed a long review, in which he spoke of the opera as the great novelty of the day, and referred to the music as "a specimen of early talent which justifies the highest hopes." There was only one performance. Later there was talk of a revival, but Mendelssohn was indifferent.

The opera was not sung again in any form until the Cecilia performed it here on March 19, 1885. The solo singers were Miss Kehew, Miss Fisher, Messrs. W. J. Winch, G. J. Parker, H. G. Tucker, G. W. Dudley, C. E. Hay, A. B. Hitchcock. Mr. Lang accompanied recitatives and solos on the piano; Mr. Sumner accompanied the choruses.

The overture, it seems, was played here for the first time at a Boston Symphony Orchestra Concert on November 12, 1881. It was played at a concert on February 19, 1887. It is scored for two flutes, two oboes, two clarinets, four horns, two trumpets, three trombones, strings. It is an allegro—molto allegro e vivace—in E major, 2-2, and it needs no analysis.

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CLAUDE CHARLES MARIE GILIBERT, baritone, was born at Paris on November 19, 1866. He studied singing at the Paris Conservatory, and took these prizes, -Solfège: second medal, 1888; Chant: first accessit, 1887; second prize, 1889; Opéra: first accessit, 1888; second prize, 1889; Opéra-Comique: firs taccessit, 1888; first prize, 1889. His teachers were Barbot, Obin, Giraudet, and Ponchard. He was a member of the Opéra-Comique Company, 1889-91, where he made his real début as Gil Pérez in Auber's "Le Domino Noir," although he had before that taken the part of the Bishop in Massenet's "Esclarmonde." appeared in repertory pieces, and created the part of De Cagli in Diaz's "Benvenuto" (December 3, 1900). In 1891 he joined the Monnaie Company, Brussels. He sang at the Monnaie and for several seasons at Covent Garden, until he became a member of the Metropolitan Opera House Company, New York. His first appearance in Boston was as the Sacristan in "Tosca," April 4, 1901 (he also played the part April 11, 1901, and March 11, 1902). He has also impersonated Schaunard in "La Bohème" (April 6, 1901, March 28, 1903), Duke of Verona in "Romeo and Juliet" (April 8, 1901), the Dancaïre in "Carmen" (March 12, 1902), the King in Massenet's "The Cid" (March 14, 1902),

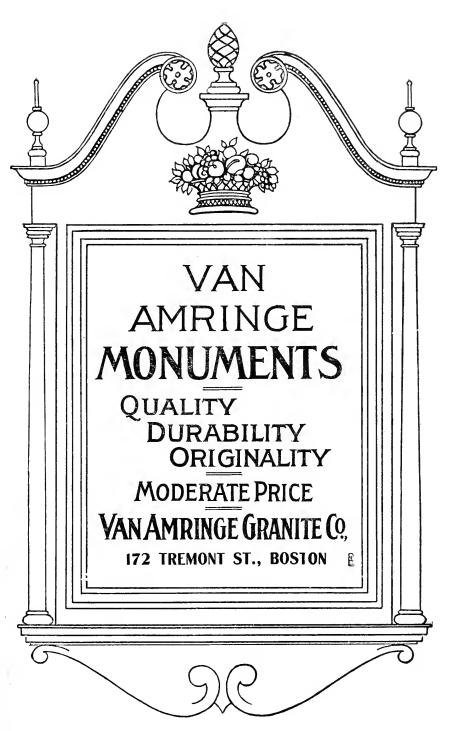
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Bartolo in "The Marriage of Figaro" (March 18, 1902), Sulpice in "The Daughter of the Regiment" (March 23, 1903), Masetto in "Don Giovanni'' (March 30, 1903), Don Pasquale in Donizetti's opera (March 31, 1903). He sang at Calvé's concert in Symphony Hall, March 25, 1902. His first appearance at a Boston Symphony Orchestra Concert was on April 4, 1903, when he sang at short notice Jean Paul Égide Martini's "Plaisir d'Amour," Exaudet's Minuet, the old French song, "Teunes Fillettes," Massenet's "Pensée d'Automne," and Domingue's song, "L'Oiseau s'envole là-bas," from Massé's "Paul et Virginie,"—all with pianoforte accompaniment. In the fall of 1903 he joined Mme. Melba's concert company. His second appearance at a Symphony Concert in Boston was January 2, 1904, when he sang "Quand la flamme de l'amour" from Bizet's "Fair Maid of Perth," Massenet's "La Crépuscule," Périlhou's "La Vierge à la Crèche," and the song of Gilles from Poise's "Joli Gilles." He also sang here in a performance of "The Damnation of Faust" by the Cecilia, December 2, 1903, and in recitals December 11, 1903, January 16, 1904. He sang at a concert of the Longy Club, January 25, 1904, when Mme. Gilibert, soprano, made her first appearance in Boston, and sang with her hus-



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OLIVER DITSON COMPANY, Boston 150 Tremont Street band in duets from Messager's "Véronique" and Offenbach's "Les Contes d'Hoffmann." He is in America this season with Mme. Melba's concert company, and he sang here at a Melba concert, December 10, 1904, at a concert in aid of the Massachusetts Infant Asylum, December 15, and at a concert in Symphony Hall, December 18.

Air, "With Joy th' Impatient Husbandman," from "The Seasons."

Joseph Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

"Die Jahreszeiten," oratorio in four parts, text compiled from James Thomson's "Seasons" ("Winter" published in 1726, "Summer" in 1727, "Spring" in 1728, and the collective edition, including "Autumn," then first published, in 1730) by Van Swieten, music by Haydn, was produced at the Schwarzenberg Palace in Vienna on April 24, 1801. The work was composed through Van Swieten's instigation after the success of "The Creation." The music was written between April, 1798, and the day of the performance. Haydn believed that the labor hastened his death,

There are at least four English versions and at least three French versions of the text. The first French text was by Porro. The French translation used by Mr. Gilibert was made by Gustave Hippolyte Roger, the celebrated tenor (1815-79).



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Le laboureur s'empresse, Il mène aux champs ses bœufs; Dans les sillons qu'il laisse, Il siffle un air joyeux.

D'un pas toujours le même Il jette au loin le grain. Ce grain qu'il sème, Le sol l'échauffe, Il germe en son sein.

Le travail rend heureux.

With eagerness the husbandman His tilling work begins; In furrows long he whistling walks And tunes a wonted lay.

With measured step and liberal hand He then throws out the seed. By faithful ground 'tis kept, and soon Brought up to golden ears.

This wretched version of the German was published in the original edition of the full score (1802–1803), for it was found impossible to use Thomson's original poem with the German text. The later translations make no allusion to the farmer's "whistling . . . a wonted lay."

The air is allegretto, C major, 2-4. The accompaniment is scored for one piccolo, two oboes, one bassoon, two horns, strings. The piccolo is for the husbandman's whistling; the "wonted lay" is the theme



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of the Andante of Haydn's "Surprise" symphony. This theme is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.

The first performance of "The Seasons" in its entirety in Boston was by the Handel and Haydn on April 28, 1875. Mr. Dwight recorded the fact that "an eager audience nearly filled Music Hall." There was a loss of \$400. The solo singers were Miss Henrietta Beebe, Mr. W. J. Winch, and Mr. M. W. Whitney.

"Mr. Barnett from England" sang this song of Simon at a concert of the Boston Academy of Music on February 22, 1845.

Symphony No. 6, in B minor, "Pathetic," Op. 74.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Since the last performance of the "Pathetic" Symphony at these concerts, January 11, 1902, the biography of Tschaikowsky by his

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brother Modest has been completed and published. Statements made by Kaschkin and others concerning the origin of the work are now found to be inaccurate.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18, 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. tember he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed a St. Petersburg toward the end of January." But in December he



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travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music, —that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,-that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."



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On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.' "

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony, now known throughout the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with

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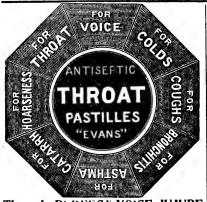
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the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony, which I certainly shall not tear up." He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, if possible not a fantastic one, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.' "



Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree honoris causa. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you-I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all I love it as I never have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main



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thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

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Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He dis-

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puted the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

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The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it

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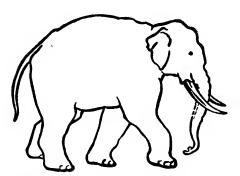
a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic!" and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November I Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be

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truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion.

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The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter IIjitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

What was the programme in Tschaikowsky's mind? Kaschkin says that, if 'the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable 'to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a 'lamentation large et souffrance inconnue,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of

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The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget.

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His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.' " Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic

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The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

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> 'He will awake no more, oh, nevermore!-Within the twilight chamber spreads apace The shadow of white death.'

'As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:-

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Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor; but an allegretto in F major follows.

\*\*\*

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902.

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D'Erlanger, who should not be confounded with the composer Camille Erlanger of Paris, is of the well-known family of bankers, and the greater part of his life has been spent in Frankfort-on-the-Main. He has written at least three operas, two of which have been produced, "Jehan de Saintré" (Hamburg, 1894) and "Inez Mendo" (London, 1897); a violin concerto in D minor (played in London in March, 1903, by Mr. Kreisler); a pianoforte quintet (performed in London in 1902); other pieces and songs. Certain songs of Baron d'Erlanger were first published as the work of Frédéric Regnal.

The poem "Morte" is by the Vicomte de Borelli:

J'ai perdu mon amie, elle est morte! Tout s'en va cette fois à jamais! À jamais, à toujours, elle emporte Le dernier des amours que j'aimais!

Pauvre nous! Rien ne m'a crié l'heure Où, là-bas, se nouait son linceul! On m'a dit: Elle est morte; et tout seul Je répète: "Elle est morte"; et je pleure.

I have lost my loved one, she is dead! All now is gone forever. She bore away with her forever the last of my loves. Wretched me! Nothing told me the hour when her shroud was fastened. They said to me, "She is dead," and, alone, I keep saying, "She is dead," and I weep.

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AUBADE FROM THE OPERA, "LE ROI D'YS". . . . EDOUARD LALO (Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

"Le Roi d'Ys," Légende Bretonne, in three acts, text by Edouard Blau, was produced at the Opéra-Comique, Paris, May 7, 1888. The story is a free treatment of an old legend of Brittany, about the submersion of the ancient Armorican city of Ys. Dikes protected this city of Gradion the Great against the encroaching sea, and the secret gateway was locked with a key which Gradion kept attached to a chain worn about his neck. One night his dissolute daughter, wishing to crown her folly at a banquet given to her lover, stole the key, opened the gates, and the city was overwhelmed by the flood. Gwenole, the patron saint of Ys, had foretold this calamity. But in Blau's story there are two daughters of the king of Ys, Margared and Rozenn, and the two love Mylio, a soldier, who prefers Rozenn, the younger. He routs in battle Karnac, who was a wooer of Margared. She, insanely jealous, plots with Karnac, and the gate is opened, but Mylio in the confusion kills Karnac. The people seek refuge on the top of a hill, but the waters rise till Margared, crying, "They will never stop till they have reached their prey," throws herself into the flood. Then the saint appears on the surface of the water, and commands it to recede.

The song chosen by Mr. Gilibert is for the tenor Mylio, and it was first sung by Jean (Alexandre) Talazac (1853–98), a glory of the Opéra-Comique. When the opera was first performed in the United States,—at New Orleans, January 23, 1890,—the part of Mylio was taken by Furst.





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The song, known as an aubade, though it is not so designated in the opera, is in the opening scene of act iii. The wedding of Mylio and Rozenn is about to be celebrated in a gallery of the King's palace. According to a local custom, the companions of Mylio come to demand the bride, but her friends defend the door. Mylio appears and sings his song, which in the opera is answered by the chorus after each demand. There is a struggle, and at last Rozenn exclaims: "Why contend with fate? Do you think I know how to keep my lover at the door when love has entered in?"

Puisqu'on ne peut fléchir ces jalouses gardiennes, Ah! laissez-moi conter mes peines et mon émoi!

Vainement, ma Bien-aimée, On croit me désespérer; Près de ta porte fermée Je veux encore demeurer.

Les soleils pourront s'éteindre, Les nuits remplacer les jours, Sans t'accuser et sans me plaindre, Là! je resterai toujours, toujours!

Je le sais, ton âme est douce, Et l'heure bientôt viendra, Où la main qui me repousse Vers la mienne se tendra.

Ne sois pas trop tardive À te laisser attendrir; Car bientôt, si tu n'arrives, Je vais, hélas! mourir,—hélas, mourir!

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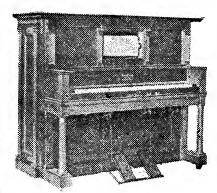
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Since these jealous guardians are not to be moved, let me tell my pain and my agitation.

In vain, my love, does one think me in despair: I still purpose to stay near the closed door. Suns may set, nights follow days; without reproaching you or pitying myself, there I shall remain forever. I know your soul is gentle, and the hour will soon come when the hand that now repulses me will be stretched toward mine. Do not be too long in waiting, for I shall, alas, soon die, if you do not come to me.

The word "aubade" is supposed to have been adapted by the French from the Spanish "albada," and it appeared in English literature as early as 1678, when it was defined as a song or piece of instrumental music sung or played under any one's chamber window in the morning. Hence, as Kastner says, its name: quod sub albam. Ménage, in his Dictionary, defined "aubade" as a concert of music given at daybreak by a lover to his mistress with violins or other instruments. There are also aubades at Marseilles with words of a sacred character, although the tunes are of a profane nature. These aubades are heard especially about Christmas, and may be considered as a species of Noël. "Aubade" is also used in France to characterize festival music in honor of an army officer at daybreak. The Standard (London) published a statement in 1867 that "the annual aubade, or salute of drums, took place on Monday morning." Longfellow speaks of the crowing cock "singing his aubade." The word has also slang mean-

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ings in French: as "avoir une étrange aubade," to be exposed to bad treatment; "donner une aubade," to make a severe reproach, and, also, to go into combat. There is the proverb, "Gay old men give aubades to death."

Lalo wrote a song, entitled "Aubade," with words by V. Wilder which was published in the fifties.

"Pax Triumphans," a Symphonic Festival Prologue, Op. 26. Frank Van der Stucken

(Born at Fredericksburg, Texas, on October 15, 1858; now living in Cincinnati.)

This symphonic prologue was composed for the Brooklyn Sängerfest, and it was performed for the first time in Brooklyn in July, 1900. Mr. Van der Stucken writes that the original title was "Sinfonische Festprolog in Volkston"; "but, on the suggestion of friends who objected to its length and to its too popular flavor, I dropped the last two words, hoping that the word 'festival' would convey clearly enough the meaning of a more popular (al fresco) style of composition."

The score has a long prefatory note in German and in French with thematic illustrations. This preface runs about as follows:—

"The political events of the present have given birth to the idea of this prologue, composed for a music festival held in the United States

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The score calls for one piccolo, three flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, four trumpets in the orchestra, four herald trumpets in the distance, four trombones, one bass tuba, kettledrums, snaredrum, big drum, cymbals, glockenspiel, bells, triangle, gong, organ, harps, strings, and voices. "The composer's intention is that on

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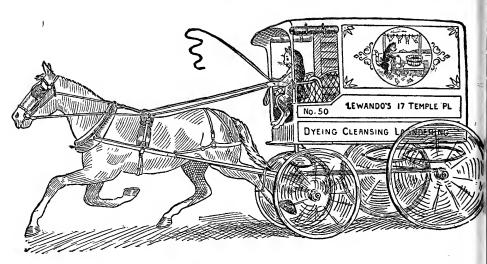
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Schumann	•	•	•	•	٠	. Overture, "Genoveva"
Brahms .						Concerto for Pianoforte, No. 2
Debussy .				. (First time		"Après-midi d'un Faune"
Beethoven		٠				Symphony No. 3, "Eroica"

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Trio for Piano, Violin, and 'Cello, Op. 50		Tschaikowsky
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	b. DES ABENDS c. IN DER NACHT d. WARUM? e. TRAUMESWIRREN		. •	•	•		•	•	Schuman
2.	a. NOCTURNE, C-sharp minor b. FOUR PRÉLUDES, Op. 28, c. FOUR MAZOURKAS, Op. 30, No. 3; Op. 6, No. 2;	ı, No. ı	; Op.						at
3.	d. BALLADE, F minor a. TWO ÉTUDES, A-flat, F ma b. TARANTELLE c. POLONAISE, F-sharp minor	•			•	•	•	•	. Chopsi

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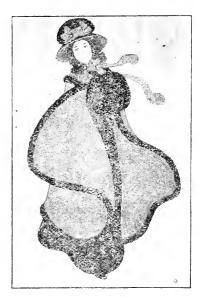
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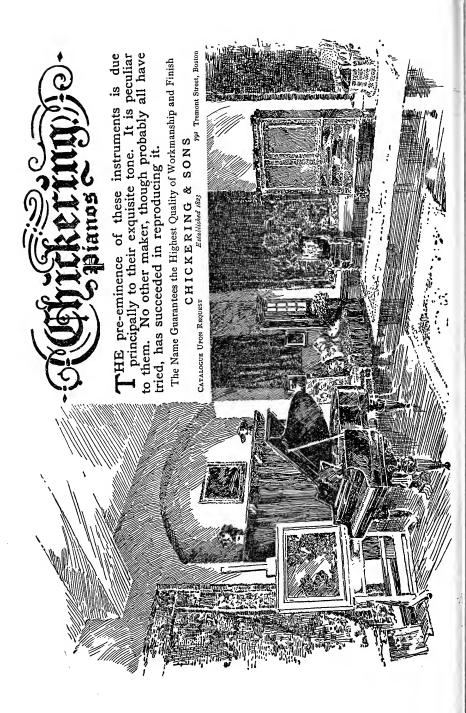
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Schumann Overture to "Genoveva," Op. 81 Brahms Concerto in B-flat major, No. 2, for Pianoforte, Op. 83 I. Allegro non troppo. II. Allegro appassionato. Andante. IV. Allegretto grazioso. Prelude to Stéphane Mallarmé's Eclogue, "The After-Debussy . noon of a Faun " (First time at these concerts.) Beethoven Symphony in C minor, No. 5, Op. 67 Allegro con brio. II. Andante con moto. III. Allegro: Trio.

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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

As early as 1842 Schumann was eager to compose an opera. He wrote: "Do you know what is my morning and evening prayer as an artist? German opera. There is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

\*\*\*

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints\*

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founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chapbooks, with their abominable wood-cuts, which were dear to his child-hood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to keep his tongue quiet. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to

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go into the wilderness, but Margaretha hands him a magic lookingglass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and

Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard condition; she turns from him; he orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

\*\*\*

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trom-

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It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used

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for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

RAFAEL JOSEFFY was born at Miskolcz, Hungary, July 3, 1853. He studied pianoforte playing with Moscheles at the Leipsic Couservatory and with Tausig at Berlin. He played with great success in European cities in the early seventies, made Vienna his home, and came to the United States in 1879. His first appearance in this country was at Chickering Hall, New York, October 13, 1879, with an orchestra led by Dr. Leopold Damrosch, and he then played Chopin's Concerto in E minor, Liszt's Concerto No. 1, Bach's Chromatic Fantasia and Fugue, his own arrangements of Boccherini's Minuet and Chopin's Waltz in D-flat, and as an encore piece "La Danza," from Liszt's "Venezia e Napoli." His first appearance in Boston was with a small orchestra led by Mr. Lang at Horticultural Hall, October 30, 1879. when he played Chopin's Concerto in E minor and Liszt's Hungarian Fantasia and these solo pieces: Bach's Chromatic Fantasia and Fugue



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Mr. Joseffy has played at these Symphony Concerts in Boston:—

1886, March 6, Rubinstein's Concerto No. 4, in D minor.

1886, December 18, Beethoven's Concerto No. 4, in G major.

1890, February 22, Liszt's Concerto No. 2, in A major.

1896, January 18, Brahms's Concerto No. 2, in B-flat major.

1897, April 17, Schumann's Concerto in A minor.

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1904, March 26, Liszt's Concerto No. 2, in A major.

CONCERTO IN B-FLAT MAJOR, No. 2, Op. 83, FOR PIANOFORTE AND ORCHESTRA . . . . . . . . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was first performed at a Philharmonic concert in Vienna, December 26, 1880. The composer was the pianist. It was first played in Boston by Mr. B. J. Lang at a Boston Symphony Orchestra Concert, March 15, 1884.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, strings, and solo pianoforte. It is dedicated to Eduard Marxsen,\* the teacher of Brahms.

The first concerto of Brahms was first performed at Leipsic, January

27, 1859.

The second concerto is in four movements. Dr. Theodor Billroth with Hanslick heard an arrangement of it for two pianofortes, played

\*Marxsen was born July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied with his father, an organist, with Clasing at Hamburg, and in 1830 the pianoforte with Bocklet and theory with Seyfried at Vienna. He settled at Hamburg as a teacher. The list of his compositions includes over one hundred works: symphonies, overtures, male choruses, pianoforte pieces, an operetta, etc., but the work by which he was known for a time outside of Hamburg was his transcription for orchestra of Beethoven's "Kreutzer" sonata, which he turned into a symphony. For interesting details concerning, Marxsen and his method of instruction see Max Kalbech's "Johannes Brahms," vol. i. (Vienna and Leipsic, 1904).



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by Brahms and Ignaz Brüll, and he wrote to his friend Lübke: "Thesecond movement, Allegro appassionato in D minor, according to my opinion could well be left out. Beautiful and interesting as it is, it does not seem to me necessary. I questioned Brahms about it. He said the first movement seemed to him too simple, and he needed something extremely passionate before the likewise simple Andante. You will observe this simplicity of the movement! Truly, the opening theme

is simple, but how it is developed!" The first movement, Allegro non troppo, B-flat major, 4-4, opens with hints at the first theme. The horn gives a phrase which is answered by the pianoforte in full harmony, and another phrase of the horn is answered in the same way; the wood-wind, strengthened later by the strings, completes the period. Passage-work for the pianoforte alone leads to a short orchestral tutti, in which the first theme, the second theme (in F major), and subsidiary motives are exposed in a The development is long and full, and elaborate passage-work occurs between the successive repetitions of the themes. The free fantasia is also long and elaborate; it ends pianissimo with arpeggio effects for the pianoforte. The first theme reappears in the tonic. The development in the third part is after the manner adopted in the "repeat" of the first part. The first theme is used in the coda, which is not a gradual climax, but rather decrescendo passage-work ornamented with pianoforte arpeggios. A few measures of unexpected fortissimo bring the end.

The second movement, Allegro appassionato, D minor, 3-4, is in the form of a scherzo. A middle passage in D major serves as a trio. The movement in form and development is regular, but the develop-

ment is longer than is customary.

The third movement, Andante, B-flat major, 6-4, opens with an expressive theme, sung first by the solo 'cello, accompanied by other strings, and then by first violins and bassoons. The pianoforte enters after the closing cadence with free preluding passages. The orchestra takes up the chief theme, while the pianoforte has figuration, now brilliant, now placid. There is a transitional period, and the theme returns, at first in B major, then in B-flat major. The coda is an or-



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chestral development of the theme against pianoforte trills and ar-

peggios.

The Finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form and is built on three themes: the first and chief, of a sprightly nature, is given out by the pianoforte and developed alternately by the solo instrument and the orchestra; the second, more cantabile, of a Hungarian character, is sung alternately by strings and woodwind to a pianoforte accompaniment; the playful third theme is first announced by the pianoforte with a pizzicato accompaniment in the strings. These themes are elaborately worked out. There is a long coda. Un poco più presto.

This concerto has been played at these concerts in Boston by Mr. B. J. Lang, March 15, 1884; Mr. Carl Baermann, March 20, 1886, December 8, 1888; Mr. Rafael Joseffy, January 18, 1896; Miss Adele

Aus der Ohe, February 11, 1899.

Prelude to "The Afternoon of a Faun (after the Eclogue of STÉPHANE MALLARMÉ)" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. second performance was at a Colonne Concert, Paris, October 20, 1895.

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The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The work was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the Parnasse Contemporain rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mal-



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larmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being-wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

\*\*\*

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,\* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in

\*Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhvthm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane."

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the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the woodwind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme, which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

\*\*\*

Achille Claude Debussy, the "très exceptionnel, très curieux, très solitaire M. Claude Debussy," as Alfred Bruneau characterizes him, entered the Paris Conservatory when he was very young. He studied the pianoforte with Marmontel,-Edward MacDowell of New York was in the same class,—harmony with Lavignac, and composition with Guiraud. He was awarded the first medal for solfège in 1876, the second pianoforte prize in 1877, and in 1884 the first grand prix de Rome by twenty-two out of twenty-eight votes. The cantata with which he took the prix de Rome was "L'Enfant Prodigue," an orthodox, academic work. The singers at the competition were Mme. Rose Caron, Messrs. Van Dyck and Taskin. His competitors were René. Missa, Kaiser, Leroux. "It was the unanimous opinion of the jury that Debussy's score was one of the most interesting that had been heard at the Institut for many years." The composer did not take the honor so seriously. He said of such prizes: "That solves the problem of knowing whether one has or has not talent."

Debussy sent from Rome, as proofs of his industry, "La Demoiselle Élue," a lyric work based on Rossetti's "Blessed Damozel"; "Printemps," a suite for orchestra and chorus, which was published early in 1904 in an arrangement for two pianofortes, the only form in which the suite has been published. The composer after his return did his military service, and it is said that while at Évreux he took a lively pleasure in the blend of sonorities produced by the call for the putting out of lights and the long-continued vibrations of the bells of a neighboring convent, for he even then was deeply interested in the problem of using harmonics, which enter so radically into his present peculiar

system of harmony.

His life has been remote and solitary. Knowing poverty, he was befriended by the publisher Hartmann. Debussy's "Pelléas\* et Mélisande" made him famous, but his simple manner of life remains un-

\*In the earlier editions of Maeterlinck's "Pelléas et Mélisande" the two e's in "Pelléas" had the acute accent. In the later editions the first e is without accent. Debussy's opera has "Pelléas."



changed. He has appeared from time to time in chamber concerts as a pianist, and he has written articles as music critic for journals and reviews, especially for the *Revue Blanche*. It is said that the success of "Pelléas et Mélisande" did not benefit him pecuniarily; that Hartmann was glad in earlier years to give him money, and, to save his pride, took "I O U's"; Hartmann died, and his successor, when the opera (of which, by the way, he was not the publisher) was crowding the Opéra-Comique, presented these tokens of indebtedness, and insisted on payment.

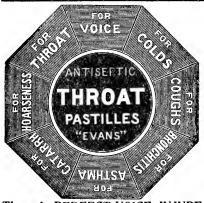
The artistic career of Debussy has been sketched graphically by Alfred Bruneau in the chapter, "Jeunes Œuvres et Vieux Chefs-d'Œuvre," of his "Musiques de Russie et Musiciens de France" (Paris,

1903):--

"Here is a composer of singular and striking originality, of admirable tenacity of purpose. He is to-day forty years old, and, since he determined to take to the road in which he has walked, nothing has swerved him from his goal. He has produced comparatively little, but that which he has done, after having groped for a moment, after having quickly searched and found his own path, bears witness to most individual talent, to most stubborn resolution. Such rare qualities are enough to put a man apart from others, and Debussy must be thus placed, whatever be the feeling of extreme joy or of keen irritation incited by his music.

"His first attempts were in 1884, an epoch in which the *Institut*, without mistrust, sent him with the diploma of a good and industrious pupil in his pocket to the Villa Médicis. One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his master, was so proud, for a trace of the tendencies which now ravish some and shock others. A little suite, the 'Arabesques,' for the pianoforte, and some songs appeared after his return; although pretty, they had no other precise significance. The composer of 'Pelléas et Mélisande' was revealed brusquely by the six 'Ariettes'; poems by Paul Verlaine inspired him in the manner that was to be definitely his own.\* Less audacious than his latest work, they nevertheless resemble it in

\*These "Ariettes," published in 1888, were revised—not always bettered—and republished in 1903.—ED.



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the frequent modulations, in harmonic boldness, in the dolorous sadness of expression,—'Les Chevaux de Bois,' alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

"The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of 'L'Après-Midi d'un Faune, an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtile associations of timbres, remains very 'hermetic,' as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé' is almost purely musical, and Debussy's task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He succeeded marvellously. In the mist of a dream, murmuring violins and tinkling harps are heard rustling, pastoral flutes and oboes of the field are singing, and they are answered by forest horns. An exquisite fairyism, I assure you, which is equalled in prodigious super-refinement by 'La Demoiselle Elue.'

"This time Debussy was seduced by præ-raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear

that he detests it.

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"Logically, he should have written 'Les Nocturnes,' which are most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis' by Pierre Louys. In these he mingled an antique and almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet, remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of

\*These songs, with text by Debussy, were published in 1894-95.—Ed.

†But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree":—

The pines—those old gigantic pines, That writhe—recalling soon The famous human group that writhes With snakes in wild festoon-In ramous wrestlings interlaced A forest Laocoon-

Like Titans of primeval girth By tortures overcome, Their brown enormous limbs they twine. Bedewed with tears of gum-Fierce agonies that ought to yell, But, like the marble, dumb.

‡These three orchestral pieces, "Nuages," "Fêtes," "Sirènes" (last with female chorus), are dated 1807-99.-ED.

§"La Flûte de Pan," "La Chevelure," "Le Tombeau des Naiades," were published in 1898.—Ed.

#This string quartet is dated 1893. "Cinq Poèmes de Baudelaire Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889-90.—ED.

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Baudelaire, published some time ago, I believe,—this music and that previously mentioned made up Debussy's compositions before he

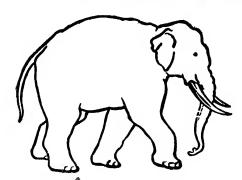
girded up his loins for 'Pelléas et Mélisande.' "

And Bruneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the mist of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

Debussy himself has described his purpose. In 1901 he wrote: "I make music to serve music as best I can and without other preoccu-My music, then, logically runs the risk of displeasing those who like 'une musique' and remain jealously faithful to it in spite of its paint and wrinkles." Poverty compelled him to write for some years pieces which he calls "compositions de circonstance"; yet their physiognomy is not vulgar. "Artists," says his correct and phantasmal M. Croche, "struggle long enough to win their place in the market: once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He is fond of frightening the bourgeois, he deals occasionally in paradox, but even his most extravagant articles are stimulating and full of suggestion examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he means the principle of 'ornamentation" which is the foundation of all fashions in art, not "ornamentation" with the meaning given in music lexicons. found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which

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Of Beethoven's Ninth Symphony he said: "Beethoven was not literary for two sous,—at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant

musical pride, and only that."

In answer to a question propounded by Paul Landormy on "the actual condition of French music" (April, 1904) Debussy answered: "French music is clearness, elegance, simple and natural declamation; French music wishes, first of all, to give pleasure. Couperin, Rameau—there are true Frenchmen! That animal Gluck spoiled it all. How boresome he was! How pedantic, how bombastic! His success seems to me inconceivable. And he has been chosen for a model! One has wished to imitate him! What an aberration! The man is never amiable. I know only one other composer as insupportable as he, and that is Wagner. Yes,—this Wagner who has inflicted on us Wotan, the majestic, vacuous, insipid Wotan! After Couperin and Rameau, who do you think are the great French musicians? What do you think, for instance, of Berlioz? He is an exception, a monster. He is not at all a musician; he gives one the illusion of music with his methods borrowed from literature and painting. Furthermore, I do

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not see much in him that is peculiarly French. The musical genius of France is something like fancy in sensibility. And César Franck? He is a Belgian, not a Frenchman. Yes; there is a Belgian school; after Franck, Lekeu is one of the most remarkable representatives, this Lekeu,\* the only musician I know who has been influenced by Beethoven. The influence of César Franck on French composers was slight; he taught them certain ways of composition, but their inspiration and his have nothing in common. I am very fond of Massenet, who understands the true rôle of musical art. Music should be cleared of all scientific apparatus. Music should seek humbly to give pleasure; great beauty is possible within these limits. Extreme complexity is the contrary of art. Beauty should be perceptible; it should give us immediate joy; it should impose itself on us, or insinuate itself, without any effort on our part to grasp it. Look at Leonardo da Vinci. Mozart! There are great artists." Is Debussy here an ironist or a mere fumiste? He is always entertaining. At times his method of rejoinder reminds one of Mr. George Bernard Shaw, who lately answered an editorial article in the Pall Mall Gazette as follows: "It is the people who write and talk like that whom I would bury in the back garden. They might produce posthumous mignonette of passable quality; they will certainly never produce intelligent sociology or practicable legislation."



\*Guillaume Lekeu, born at Heusy, January 20, 1870, died at Angers, January 21, 1894. He was a pupil of César Franck. His violin sonata and unfinished plano quartet have been played in Boston. His orchestral pieces, "Hamlet," "Faust," "Fantaisie sur Airs populaires angevins," smaller pieces and songs, are as yet unknown to the Boston public.

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Lyric: "L'Enfant Prodigue," June 27, 1884. "La Demoiselle Élue," a scene for soprano, alto, female chorus, and orchestra, composed at Rome in 1888, first performed at Paris ealy in April, 1893, revived at a Colonne concert, December 14, 1902. "Pelléas et Mélisande," lyric drama in five acts, composed in 1893–95, produced at the Opéra-Co-

mique, Paris, April 30, 1902.

Orchestral: "Fantaisie" in two parts for pianoforte and orchestra (1889). "Prélude à l'Après-Midi d'un Faune" (1892). "Trois Nocturnes," composed 1897–99; first two produced at a Lamoureux concert, Paris, December 9, 1900, the third produced with the others October 27, 1901. "Danses: Danse Sacrée, Danse Profane," for chromatic harp or pianoforte with orchestra (1904); orchestration of Erik-Satie's "Gymnopédies."

CHAMBER: String Quartet in G minor, composed in 1893, produced

by Ysaye's quartet at Paris in December, 1893.

PIANOFORTE PIECES: "Petite Suite" for four hands (1884). Valse Romantique, Tarentelle, Deux Arabesques (all 1891). Nocturne (1896). Suite Bergamasque (Masques, Sarabande, L'Isle Joyeuse). "Pour le Piano": Prélude, Sarabande, Toccata (1904). "A la Fontaine," Ballade, Tarentelle, Mazurka, Rêverie. "Marche des anciens Comtes de Ross," four hands (1902). "Estampes: Pagodes, La Soirée dans Grenade, Jardins sous la Pluie" (1903). "Printemps: Suite Sym-

phonique," transcription for four hands (1904).

Songs: "Mandoline," "Nuit d'Étoiles," "Romance," "La Belle-au-Bois-Dormant" (all 1880). "Beau Soir" (1888). "Ariettes: C'est l'Extase, Il pleut dans mon Cœur, L'Ombre des Arbres, Tournez bons Chevaux de Bois, Green, Spleen" (1888; published again in 1903 and entitled "Ariettes oubliées; Paysages belges; Aquarelles"). "Fleur de Blé," "Les Cloches": "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants" (1889-90). "Les Angélus" (1892, 1901). "Fêtes galantes; En Sourdine, Fantoches, Clair de Lune" (1892, 1903). "Prose lyriques: De Rêve, De Grève, De Fleurs, De Soir" (1894-95). "Chansons de Bilitis: La

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Flûte de Pau, La Chevelure, Le Tombeau des Naïades' (1898). "Trois Mélodies (P. Verlaine): La Mer est belle, Le Son du Cor, L'Échelonnement des Haies' (1899). "Paysage Sentimental' (1901). "La Saulaie"; "Nuits blanches"; "Fêtes galantes (deuxième recueil): Les Ingénus, Le Faune, Colloque Sentimental' (1904).

"Trois Chansons de France": "Rondel," poem by Charles, Duke of Orleans; "La Grotte," poem by Tristan Lhermite; "Rondel," poem

by Charles, Duke of Orleans (1904).

#### DEBUSSY IN BOSTON.

(First Performances.\*)

Chamber: Quartet in G minor, Kneisel concert, March 10, 1902.
Orchestral: "Prélude, L'Après-Midi d'un Faune," Orchestral Club concert, April 1, 1902; Nocturnes, Chickering Production Concert, February 10, 1904.

Cantata: "La Demoiselle Élue," produced by Mrs. Helen Hunt, contralto, with female chorus and Mr. Gebhard, pianist, December 10,

1903.

Songs: "Romance," "Fantoches," "Les Cloches," "Mandoline," Mrs. Helen Hunt, December 10, 1903. "La Mer est plus belle," Mme.

Marius, March 9, 1904.

Piano Music: "Deux Arabesques," Mme. Hopekirk, December 13, 1902. "Ballade" and "Jardins sous la Pluie," Mme. Hopekirk, February 25, 1904. "Pour le Piano," Mme. Hopekirk, March 11, 1904. "La Soirée dans Grenade," Mr. Gebhard, November 29, 1904.

\*\*\*

They that wish to inform themselves concerning Debussy's peculiar art may consult with profit the article of Bruneau already mentioned; "Un Moment Musical: notes sur l'art de Claude Debussy," by the Vicomte L. de la Laurencie, published in *Durendal* of October, 1903 (Brussels), and in more elaborate form in *Le Courier Musical* (Paris) of

\*The editor would gladly receive corrections or additions.

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### "Far and Near"

For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston March, 1904; "Claude Debussy et la Simplicité en Musique," by Louis Laloy, in La Revue Musicale (Paris, February, 1904); "Pelléas," by Henri Ghéon, in L'Ermitage (Paris) of July, 1902; and, above all, for an exhaustive examination of Debussy's harmonic scheme, the remarkable studies by Jean Marnold published in Le Courier Musical (Paris, March 1, 15, May 1, December 15, 1902; January 15, February 15, 1903). See also Vincent d'Indy's article on "Pelléas" in L'Occident (Paris), June, 1902, and in La Revue Musicale for 1902 articles by Louis Schneider (pp. 138, 200) and Louis Laloy (pp. 404, 454).

Symphony No. 5, in C minor, Op. 67. . . Ludwig van Beethoven (Born at Bonn, December 16 (?), 1770; died at Vienna, March 16, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (sic); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (sic); "Sanctus" with Latin text

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written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder, born at Constantinople in 1785, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones.

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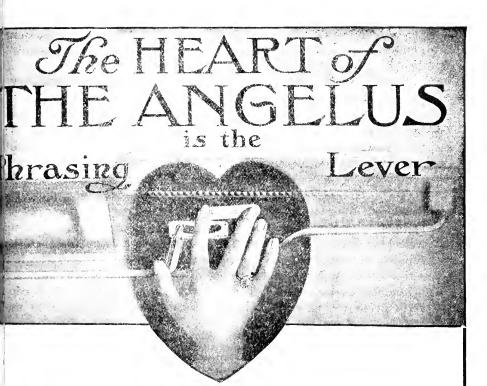
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She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Of the one in C minor he simply said: "A great, highlydeveloped, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Nor do we know which concerto Beethoven played. Reichardt censured the performance of the "Hymn"—a gloria—and the "Sanctus," and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

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Instead of inquiring curiously into the legend invented by Schindler, — "and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"\* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, 'Nocturna versate manu, versate diurna,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

\* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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"The adagio"\*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes

\*Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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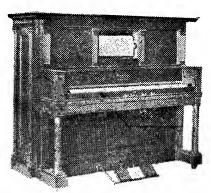
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of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the

hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. ... At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates, how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which

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now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme

of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would

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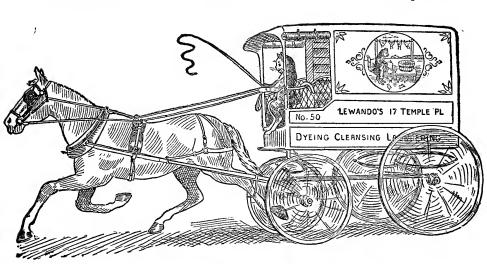
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SATURDAY EVENING, JANUARY 7, at 8.00 o'clock.

#### PROGRAMME.

Vincent d'Indy .				•		Symphony No. 2, in B-flat maj				
(First time.)										
Schubert								Song, "Die Allmacht"		
Brahms					I by W			Waltzes		
Songs with Orchestra										
Dvorák		•		•	•,			Overture, "Carneval"		

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#### SECOND CONCERT

Wednesday Evening, January 4, at Eight

#### PROGRAMME

Quartette, Op. 41, No. 3, A ma	jor .				. Schumann
Quartette, No. 28, D major .					. Mozart
For Flute,	Violin, V	iola, ar	nd 'Cello		
Trio for Piano, Violin, and 'Ce	llo, Op.	50			Tschaikowsky
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SATURDAY AFTERNOON, JANUARY 7, at 3

### RECITAL by

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#### **PROGRAMME**

Ι.	b. c. d.	SONATA, F-sharp minor DES ABENDS IN DER NACHT WARUM? TRAUMESWIRREN	·					Schuman
2.	a. b.	NOCTURNE, C-sharp minor FOUR PRÉLUDES, Op. 28, FOUR MAZOURKAS, Op. 4 30, No. 3; Op. 6, No. 2; O	1. No. 1	; Op.	3)			
	ď.	BALLADE, F minor	эр. 30, 1v	10. 2	7			Chopin
3.	ь.	TWO ÉTUDES, A-flat, F ma TARANTELLE POLONAISE, F-sharp minor	•					

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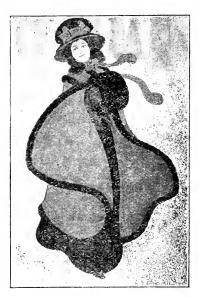
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BEETHOVEN

Quartette in G major, Op. 18, No. 2

A. AUS DER OHE

Sonata for Piano and Violin, in F-sharp major, Op. 16.

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#### PROGRAM

Ĭ.

ь. с.	"Batti, batti" (Aria fro Arietta, "Caro mio ben "Lusinghe più care" (A Where the Bee sucks (C	" Aria fr	om "A	lexar	ider ''			W. A. Mozart G. Giordani G. F. Händel Dr. Arne
			II.					
ь.	Die Forelle Wie Melodien				:			F. Schubert J. Brahms
đ.	Mit Myrthen und Rosei Aufträge Allerseelen	1 }	•	•	•		•	R. Schumann
f.	All mein Gedanken Heimliche Aufforderung		•	•	•	•		Richard Strauss
			III.					
ь. с.	Tous Deux Romance Printemps Nouveau .							R. Hahn C. A. Debussy P. Vidal
d. e.	Der Knabe und das Im Mögen Alle bösen Zung	mlein en	<i>\</i>					Hugo Wolf
f.	Beim Schneewetter . Ein Traum				•			Max Reger E. Grieg

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Brahms . . . Quartet in A minor, Op. 51, No. 2

Debussy . . . Two movements from Quartet in G minor, Op. 10

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		•
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A. CAPLET	( <sub>b</sub> .	Légende for Oboe, Clarinet, Saxophone, Bassoon, Two Violins, Viola, 'Cello, and Double-bass *
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## **Programme**

OF THE

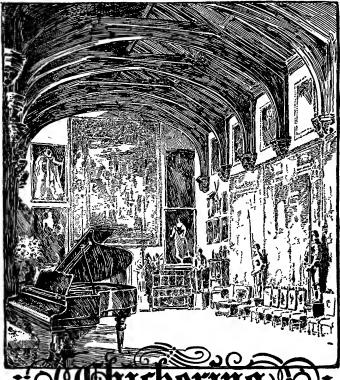
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE.

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FRIDAY AFTERNOON, JANUARY 6, at 2.30 o'clock.

SATURDAY EVENING, JANUARY 7, at 8.00 o'clock.

#### PROGRAMME.

	D'Indy		· Symphony in B-flat major, No. 2, Op. 57
			Extrêmement lent; Très vif.
1		II.	Modérément lent.
			Modéré ; Très animé.
i i		IV.	Introduction, Fugue, et Finale.
			(First time.)
	Bruch		Penelope's Lament from "Odysseus," Op. 41
*	Brahms		Waltzes, Op. 39 (Scored for orchestra by Wilhelm Gericke.)
	Elgar	•	"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37
	Dvorák		Overture, "Carnival," Op. 92
* 1	layed	m	Triday afternoon Jan. 6, but outled on Sat.

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#### Eleventh Rehearsal and Concert.

FRIDAY AFTERNOON, JANUARY 6, at 2.30 o'clock.

I. Extrêmement lent; Très vif.

II. Modérément lent. III. Modéré; Très animé.

D'Indv

SATURDAY EVENING, JANUARY 7, at 8.00 o'clock.

Symphony in B-flat major, No. 2, Op. 57

#### PROGRAMME.

		1V.	1n	troduc	tion, F	ugue, e	t Final First tim					
	Bruch			•		Pene	lope's	Lan	nent from "(	Odysseus,"	Op. 41	
*	Brahms	•							 ELM GERICKE.		Ор. 39	
	Elgar		٠.	"					Songs from a hestra, Op.		ive for	
	Dvorák								Overture, "	'Carnival,"	Op. 92	
1	layed	m	ひゅ	ider	1 0	ten	LOTTO	Ja	7.6, eus	ounted	m Sast.	Jan.7
	•					SC	DLOIS	T:				

There will be an intermission of ten minutes after the Bruch selection.

Miss MURIEL FOSTER.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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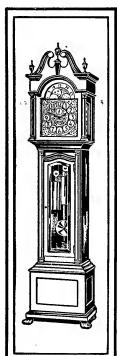
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SYMPHONY IN B-FLAT MAJOR, No. 2, OP. 57 . . . VINCENT D'INDY (Born at Paris, March 27, 1852\*; now living in Paris.)

In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris; but this work is not now included in the composer's own list of his compositions. The work entitled "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue, d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist), and performed in Boston, April 5, 1902, with Mr. Bauer, pianist.

The Symphony in B-flat major, composed in 1903–1904, was produced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, one small trumpet in E-flat, two trumpets in C, three trombones, one contrabass trombone, chromatic kettledrums, big drum, cymbals, triangle, two harps, strings.

The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904.

Mr. Calvocoressi in a study of this symphony (*Le Guide Musical*, May 8–15, 22–29, 1904) first mentions the symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Albéric Magnard, P. Dukas, Savard, Wittowsky, Vreuls, de Wailly, Tournemire, Marcel Labey, and especially the symphony by

\*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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César Franck and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major."\*

This symphony is without a programme of any sort. in an article published in the first number of Musica (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable action." Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells; and a lively movement.

\*"The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879-83; the opera "Fervaal," during 1889-95; the second string quartet in 1897; "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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The initial theme rumbles in the basses during the whole of this introduction. A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of

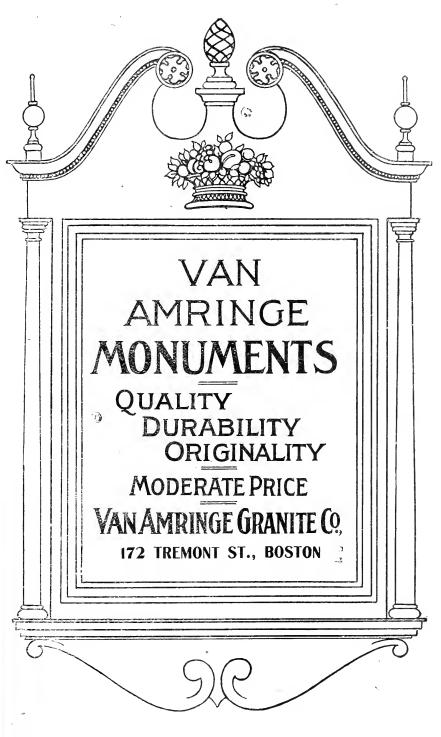
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the new theme furnishes material for an abrupt and jerky figure, given soon afterward to the wood-wind. This figure will play throughout the work a transitional part, and will intervene between the various developments. Its rhythm is unmistakable. This figure alternates now between the wood-wind and the strings, and soon brings in the return of the initial theme, which is combined with the abrupt and characteristic transitional matter. The initial theme, diminished, is given to the 'cellos. The violins expose a figure, 6-4, in which the ascending seventh of the second chief theme is recognized. Flutes and clarinets have graceful ascending phrases. There is a return to the initial movement. The motive of transition prepares the re-entrance of the theme first sung by the horn, which is developed at first alone. then in combination with the transitional motive. The characteristic. incisive rhythm apparently is about to die away, but it appears in oboes and clarinets, after the violins have again sung the second principal theme. Tremoli of violins and violas prepare the re-entrance of the initial sombre theme, given in turn to the basses, the bass clarinet, the little trumpet, while harps and wood-wind accompany with evergrowing agitation. After this theme has been developed, there is a gradual broadening, and the motive originally sung by the horn is given to the wood-wind. The transitional motive is then developed alone, and the initial theme appears in the brass, after which the oboe



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sings the second principal theme at a more moderate pace, 3-2. The graceful flute and clarinet passages again appear. There is a crescendo, and the second principal theme in its complete form returns at the original pace. The pace quickens, and the transitional theme hovers above the initial sombre theme, which repeats itself in an ascending progression. There is a figure of a descending fifth, with a rhythm like that of the first cell in the second principal theme, and the return of this theme is expected, but the characteristic rhythm of the transitional motive is insistent, and leads suddenly to the conclusion.

Modérément lent. D-flat major, 6-4. The second movement begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo, and the dotted, characteristic rhythm is now kept up, while the oboe, then the clarinet, and also other instruments sing in turn an expressive theme, which might be taken at first for a commentary on the initial sombre motive, but the conclusion of it is the first new theme of this movement, which in turn is a prolongation of the theme (6-4) of the first movement. The music grows more brilliant, and this last named motive appears in A major (violins and violas), also the first new theme of this movement (small trumpet). The strongly rhythmed theme reappears, as also the more expressive motive in the tonic. There is use of these various musical thoughts before the conclusion begins. The strongly rhythmed theme



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is given out by the trombones, then by wood-wind instruments, and the familiar theme of the first movement is sung by the clarinet.

Modéré, D minor, 2-4. A solo viola chants a theme of archaic character, which reminds one of some old legend's air. flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly diminished importance. This initial theme, with hurried pace, persists in triplets shortened more and more. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterward, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantonimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode. The development of this theme is twice interrupted by the union of the strongly rhythmed theme (basses) and the bold theme, but it keeps on only to give way to the appearance in canon of the bold theme, first in the strings, then in the After this climax the archaic tune returns, 2-8, and a rallentando leads to reappearance of this theme in its original form.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an



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ascending arabesque, in which the characteristic ascending curve of the second chief theme of the work is recognized. The final association of the two themes, already hinted at at the beginning of the second movement by the appearance of a figure common to them both, is now frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement, which is developed in company with the fugue subject. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to a brilliant burst of the whole orchestra. The second chief or cyclic theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely associated with the triumph of the second theme. This triumph is thrice proclaimed in the pero-

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511:WASHINGTON ST.COR.OF:WEST. ration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

The foregoing analysis is based on the articles by Mr. Calvocoressi; for, since he is acquainted intimately with d'Indy's musical life and purposes, his articles concerning this composer have more than ordinary authority.

\*\*\*

The following biographical sketch of d'Indy was prepared by the composer himself.

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and opéras de salon were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)



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D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez moi sous l'Orme" (based on a comedy by Regnard) was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878, and offered to French composers every two years. His successful work was "Le Chant de la Cloche," for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamou-

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reux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frei quent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Cast tillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. But in 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is a director, and professor of composition.

It may here be added that in 1873 d'Indy became acquainted with the "German Requiem" of Brahms, and his admiration for it was so

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Some one of those charged with the care of trust property is always at the office of the Company during business hours to consult with beneficiaries, or to attend to any situations that may arise requiring prompt action; and in this the Trust Company has a distinct advantage over the individual trustee. great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indv was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked. barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him



cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

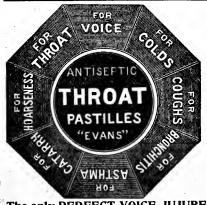
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These works by d'Indy have been played in Boston:-

ORCHESTRA: Variations, "Istar" (Symphony Concerts, February 18, 1899, April 13, 1901). Suite, "Médée" (Symphony Concerts, February 10, 1900). Symphony for orchestra and piano on a Mountain Air (Symphony Concert, April 5, 1902). Introduction to Act I., "Fervaal" (Orchestral Club, January 7, 1902). "The Enchanted Forest" (Symphony Concert, October 31, 1903). Entr'acte from "The Stranger" (Symphony Concert, March 5, 1904). Choral variations for saxophone and orchestra (first performance, Boston Orchestral Club, January 5, 1904).

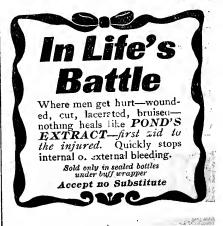
CHAMBER MUSIC: Piano Quartet, Op. 7 (Ysaye and others, April 16, 1898, Kneisel Concert, November 18, 1901). String Quartet, Op. 45 (Kneisel Concert, December 3, 1900). Chanson et Danses for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901). Trio for clarinet, 'cello, and piano, Op. 29 (Longy Club, March 31, 1902). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and piano—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebhard).

Lyric Works: "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal (Mme. Alexander-Marius, January 22, 1902). "Clair de Lune,"



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"Là-bas dans le Prairie," "Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

PIANOFORTE: Excerpts from "Tableaux de Voyage" (Mme. Hope-kirk, December 13, 1902, January 17, 1903). "Poème des Montagnes," suite (Miss Hawkins, February 26, 1904).

Miss Muriel Foster was born at Sunderland, England, November 22, 1877. She is a great-niece of the late Birket Foster, the artist. She became a pupil of the Royal College of Music, London, in 1896. Her first professional engagement was on November 6 of that year, at Bradford, in Sir Hubert Parry's "King Saul." She won several prizes at the Royal College as a pupil of Anna Williams, and she studied the organ and the piano at the same institution. In 1900 she had her first Festival engagement (at Worcester); in 1901 she was with Albani's concert company in Canada; and in 1902 she sang in Elgar's "Dream of Gerontius" at the Lower Rhine Festival, Düsseldorf. She has sung at Berlin, Cologne, Frankfort, Dresden, and at other German cities, and in Holland and Russia.

She first visited the United States early in 1904, and her first appearance in Boston was at an Arbos Quartet Concert, March 28, when she sang Fontenailles' "Pensée d'Autrefois," Bizet's "Berceuse," and Brahms's "O wüsst ich doch," "Dort in den Weiden," and "Willst du, dass ich geh?" At a Symphony Concert, April 2, 1904, she sang the aria, "Che farò senza Eurydice," from "Orfeo," Dvořák's "Gute Nacht," Rachmaninoff's "Von Jenseits," R. Strauss's "Muttertändelei."

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PENELOPE'S LAMENT, FROM "ODYSSEUS," OP. 41 . . . MAX BRUCH (Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Odysseus," scenes from the Odyssey for chorus, solo voices, and orchestra, was produced at Bremen, February 18, 1873, by the Sing Academie, to which the work is dedicated. The text is by Wilhelm Paul Graff. The English version is by Natalie Macfarren. The music of Penelope was first sung by Miss Keller, of the Bremen Stadt Theatre.

Part II., scene v.:-

PENELOPE'S TRAUER: RECITATIV UND GEBET.

Hellstrahlender Tag, o warum erweckt mich dein heiliges Licht aus sanft betäubendem Schlummer? Ach, wie bescheiden die Götter doch mir vor allen Weibern unsägliche Noth und stets sich häufende Trübsal! Zuerst verlor ich den herrlichen Gatten, ruhmlos, den tapferen, löwenbehertzten, der hochaufragte vor allen Achäern! Und jetzt auch rafften den Sohn, den geliebten, die Stürme dahin und nichts erfuhr ich, da er mich verliess, den Vater zu suchen! Um ihn erzitterte das Herz mir, ich bange, dass ihm ein Unfall irgend begegne! Du Hort meines Lebens, mein Augenlicht! Du einzig im Leid mir gebliebener Trost!

O Atryone! Tochter des Allbeherrschers Kronion!
Hat Odysseus dir je reichliche Opfer verbrannt im Palast,
O, so gedenke nun dess! Rette mir den trautesten Sohn
Vor den trotzigen Freiern daheim,
Vor den dräuenden Stürmen draussen!
Und du Helios, Bringer des Lichts,
Sieht dein allererschauendes Auge
Noch lebend Odysseus, den duldenden Helden:
O, so beschirm ihn mit gnädiger Hand!
Gieb ihn der trauernden Gattin wieder,
Gieb ihn zurück dem trauernden Land.

Thou far-darting sun, must thy light divine wake me once again? At the gate of dreams I was slumbering; why have the gods sent me griefs without measure? I of women the most am bereft, and still my woes are increasing! They first took

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from me, for fate most inglorious, my lord, my consort true, lion-hearted, the chief in virtue among the Achaians! And now my son, well beloved, evil tempests have snatched from my side! Alas! I know not the hour he went forth to seek his dear father. My soul for his sake is troubled. I tremble lest any harm o'er him hath been fated! Return thou my solace, my heart's delight, last pledge of sweet hope to thy mother forlorn!

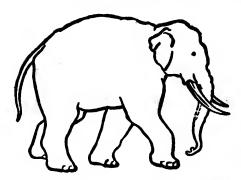
O Atrytona, daughter of all-subduing Kronion! If Odysseus hath e'er burnt in his palace An offering to thee,
O now recall his good deed!
Save my blameless, dear, cherished son From the insolent suitors at home,
From the threatening tempests yonder!
Oh, now remember his deeds, Atrytona,
Save, oh, save, my beloved only son!
And thou, Helios, fountain of light,
Doth thy all-seeing eye in its course
Still behold my Odysseus a dweller 'mong mortals?
Graciously lead him with counselling hand!
Oh, to this sorrowing heart restore him,
Give back its King this sorrowing land!

The Recitative is in D minor, Andante sostenuto, 4-4. The Prayer is in D major, Andante con moto, 4-4. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

The "Odysseus" was produced by the Cecilia, Mr. Lang conductor, December 22, 1879. Penelope's music was sung by Miss Louie Homer. The other singers were Mrs. G. A. Adams, Mrs. C. W. Rockwood, Miss Esther C. Morse, Messrs. Charles R. Adams, I. F. Kingsbury, and H. L. Cornell.

This scene for Penelope was sung at the first concert of the Boston Symphony Orchestra, October 22, 1881, by Miss Annie Louise Cary, and on April 23, 1904, by Miss Marguerite Hall.

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Waltzes, Op. 39 . . . . . . . . . . . Johannes Brahms

(SCORED FOR ORCHESTRA BY WILHELM GERICKE.)

(Brahms born in Hamburg, May 7, 1833; died at Vienna, April 3, 1897. Gericke born at Gratz, Styria, April 18, 1845.)

Brahms's "Sixteen Waltzes for the pianoforte, for four hands, Op. 39," were published in 1866. Mr. Gericke has scored fourteen for orchestra. Nos. 7 and 16 are omitted, and No. 2 is repeated at the close as a final coda. The score was made during the course of his first sojourn in Boston, and was originally intended for performance by a small orchestra in a private house. He added here and there trumpet and trombone parts for the performance in Music Hall on January 7, 1899. The original scoring was for two flutes, two oboes, two clarinets, two bassoons, two horns, harp, and strings. Two trumpet, three trombone, and kettledrum parts were added.

The waltzes were originally chamber-work compositions, and were never intended for use in a ball-room. Hanslick in a review of them spoke of the influence of Vienna; how the city had not only set Beethoven to dancing, but also to writing dance music; it had inspired Schumann to write his "Faschingsschwank"; and so Brahms, far from Vienna,—for he lived in various towns from 1864 to 1869,—remembered fondly waltzes by Strauss, ländler by Schubert, warblers and gypsy music, the pretty girls, the heady wine, the hills crowned with

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green, and these waltzes were the expression of his recollections. "Waltz melodies and rhythms are handled in free artistic form and ennobled by the dignified treatment. There are hints at the swing of the Viennese waltz, more frequently at the ländler; now and then there is an echo of Schubert or Schumann, and toward the end the hearer is in Hungary."

#### ENTR'ACTE.

THE ABSOLUTE AND THE DRAMATIC IN MUSIC.

BY VERNON BLACKBURN.

The absolute and the dramatic in music are such totally different things, and yet come so certainly from the same source, that in their connection one can, by way of appropriate quotation, attach to them Wordsworth's phrase: "Like, yet oh! how different!" It is very rare that the master of dramatic music is also a master of absolute music. History in music alone proves that fact. Out of the dim historical records of music in the past one constantly sees the struggle between the two forms of the same art by the fact of each making attempt to show a brave front as a separate and individualized achievement.

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In Plain-Song, for example, there are examples of both endeavors. It is true that the tendency of this ancient music is towards the absolute in music. Now and again, in some hymn to the Martyrs of Christianity, there breaks forth a martially dramatic sound; and again, in some virginal chant, you encounter a tenderness and a purity of intonation that surely belongs to the supernal drama which so many have tried to reach through peaceful issues, through quiet and confident sentiments of worship. But, on the other hand, there is a wide and extensive field of musical art which, although the subjects of it are dramatic enough, is distinguished by an absolutism—a sort of phraseological convention—which is entirely without affinity to the art of drama.

From this point it is interesting to descend historically, bridging over many a year, many a century, to the time when dramatic and absolute music, like the friends in Jean Ingelow's poem, took leave of one another because the stream between them had grown too broad for the touching of hands. Setting on one side lesser names, Gluck assuredly began the great change. In him the inspiration of dramatic music came as a flash, as a revelation. He was a prophet, symbolically speaking, of "mixed mathematics." He threw his life, his genius, into that scale, and thereby he won his game both from the contemporary and from the historical point of view. As he increased on the dramatic side, however, he decreased on that of the absolute. Any study of his work will prove as much.

The present writer has lately been at some pains to reacquaint himself with the ballet music from "Armide." Now, "Armide" is a most exquisite work: in formal melody Gluck concealed a dramatic significance, a persuasiveness of characterization, that were altogether amazingly notable. Yet the ballet music is as feeble as anything signed "Ch. Gluck" could ever be imagined. It is symmetrical in form—that, of course,

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is part of his contemporary spirit; but into dramatic melodies, such as the "Piango, il mio ben" or the "Divinités du Styx," or, in the divine recitative, "Euridice, ove sei," he contrived to infuse so original a spirit that formalism was thereby enabled to complete a triumph that is rarely possible to that much-maligned aide-de-camp of the arts. But it is not here that the argument ends.

Wagner, the direct descendant of Gluck, the artist who more than any other musical artist fulfilled the musico-dramatic teachings of that great man, practically stood upon the same rostrum as the elder master. Wagner without dramatic significance is like the princess in the story, who could work no enchantment when her magic tablet was turned topsy-turvy. He composed, certainly, but the work, shorn of drama, was not art; in Du Maurier's curious phrase, "he did not dream true."

This is not to say that occasionally either of these great men did not. now and then, despite their genius, write pages of purely instrumental music which were not of the highest value. But even then the spirit of their drama was upon them; but this is rare. Gluck achieved the thing when he wrote the "Chaconne" associated with "Alceste." case, however, it is clear that the dramatic association went far to ensure the success of these experiments in absolute instrumental music. does it seem possible to remember in music more than one name constantly associated, in its superlative form, with each side of the musical art. It is well know that Mendelssohn desired deeply to write a great operatic work; but death cut him away from his ambitions. man whom Mendelssohn and Gounod admired above all men as an art creator of musical forms alone did this thing; and, to conclude, one wonders what John Sebastian Bach would have made of the operatic formula had it come his way. Doubtless in this, as in all things else musical, he would have attained the summit; one thinks so with particular feeling in recalling certain choruses from the St. Matthew "Passion."

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(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.\*)

Miss Foster will sing Nos. 2, 4, 5.

These songs were written for Clara Butt,† and were first sung by her at the Norwich Festival of 1899 (October 5).

#### 2. IN HAVEN (CAPRI) BY C. A. ELGAR.

Closely let me hold thy hand, Storms are sweeping sea and land; Love alone will stand.

Closely cling, for waves beat fast, Foam-flakes cloud the hurrying blast; Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

### 4. WHERE CORALS LIE. BY RICHARD GARNETT.

The deeps have music soft and low When winds awake the airy spry, It lures me, lures me on to go And see the land where corals lie.

\*A chair of music has been endowed at Birmingham on condition that Elgar should be the first occupant thereof; and Elgar has accepted the position.

†Mme. Clara Butt sang in Boston at a Symphony Concert, October 28, 1899, "Divinités du Styx," from Gluck's "Alceste." and "My Heart is Weary," from "Nadeshda." by Goring Thomas. She gave recitals in Association Hall, November 23 and November 26 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, December 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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By mount and mead, by lawn and rill, When night is deep, and moon is high, That music seeks and finds me still, And tells me where the corals lie.

Yes, press my eyelids close, 'tis well; But far the rapid fancies fly To rolling worlds of wave and shell, And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

#### 5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

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The skies were fairer and shores were firmer— The blue sea over the bright sand roll'd; Babble and prattle, and ripple and murmur, Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

\*\*\*

This cycle was sung in Boston by Miss Louise Ainsworth, October 25, 1900; by Miss Lucie Tucker, February 6, 1901; and by Mr. Stephen Townsend, baritone, April 15, 1902,—in each instance with pianoforte accompaniment.

Mme. Kirkby-Lunn sang Nos. 1 and 3 at a Symphony Concert in Boston, January 3, 1903.

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"CARNIVAL" \* OVERTURE FOR GRAND ORCHESTRA, Op. 92.

ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. The composer conducted.

The first performance in America was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "Amer-

\*"Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises Jeudi gras, Dimanche gras, Lundi gras, and Mardi gras, i.e., Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the

fact that the first half of that season is at an end.

fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian carnevale, carnovale, "These appear to originate in a Latin carnem levare or Italian carne levare (with infinitive used substantively, meaning 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of levare, to relieve, ease, 'that carnelevarium meant the solace of the flesh (i.e., body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin vale), found already in Florio, and 'down with flesh' (from French aval), belong to the domain of popular etymology."

The most famous Carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival said: "This carnival lasts only from Christmas to Lent; one half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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ica"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: the New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

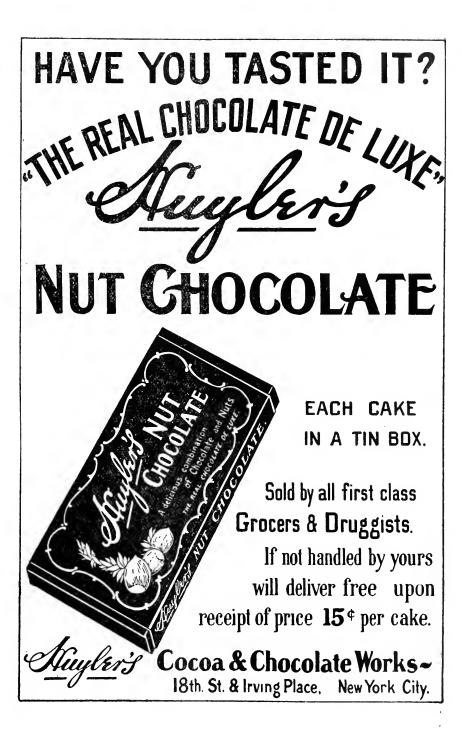
"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

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The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L' Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

The busy hum of men
When the merry bells ring round,
And the jolly rebecs sound
To many a youth and many a maid\*—

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments reach but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously re-

\* Milton's lines are as follows: -

When the merry bells ring round, And the jocund rebecks sound To many a youth and many a maid.

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turns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a Symphony Concert, January 5, 1895; "Nature," at a Symphony Concert, December 7, 1895; "Othello," at a Symphony Concert, February 6, 1897.

The "Carnival" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, cymbals, tambourine, triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor. The violins play this melody over an arpeggio accompaniment, while

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oboe and clarinet have little counter-figures. This theme is developed by the wood-wind, and violins now supply flowing figures between the phrases. A lesser theme in G major follows, and is worked up till it ends in E major. The first theme returns in the violins against arpeggios in wood-wind and harps. A fortissimo leads to a free episode with fresh material. Andantino con moto, G major, 3-8. The English horn repeats over and over again a little pastoral figure, flute and oboe have a graceful melody, and the accompaniment is in high sustained harmonies of muted and divided second violins and violas. The horn gives an answer over tremulous strings. The melody is then developed by various instrumental combinations, until there is a return to the original Allegro, 2-2, now in G minor, and of fragments of the first theme in the violins. The free fantasia is chiefly a working-out of the subsidiaries of the first theme against a new and running countertheme. There is a climax, and then the key of A major is established. The first theme is developed at greater length than in the first part of the overture. The climax leads to a sonorous return of the theme first heard in G major, but with rhythm somewhat changed. There is a short coda.

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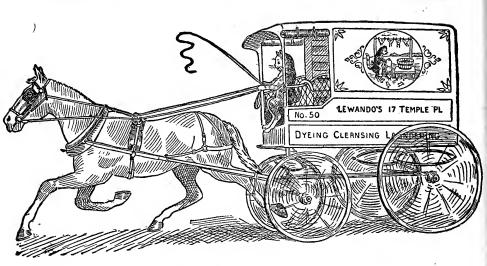
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Haydn .	•	•	. Symphony No. 2, in G major, "Oxford"
Wieniawski	•		Concerto for Violin, No. 2
Converse .	٠		. Two Poems for Orchestra and Piano Piano, Mr. Gebhard
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5.	a. HUMORI	ESQUE											
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2.	SONATE.	B minor.	(For	Violin	alone)							Tartini Bach	
	SONATE.		(For	Violin	alone)								
	SONATE.	B minor. lemande,	(For	Violin	alone)								
2.	SONATE.	B minor. lemande, NS .	(For Corren	Violin te, Do	alone) uble, S	arabai	nde, i	Doub	le,	Bourré	е	Bach	
2. 3·	SONATE. All VARIATION	B minor. lemande, NS . NDE .	(For Corren	Violin	alone) uble, S	arabaı	nde,	Doub	le,		е	Bach Joachim	
2. 3·	SONATE. All VARIATION a. SARABA	B minor. lemande, NS . NDE . RIN .	(For Corren	Violin te, Doi 	alone) uble, S	arabai	nde, i	Doub	le,	Bourré	e	Bach Joachim Sulzer	
2. 3·	SONATE.  All  VARIATION  a. SARABAN  b. TAMBOU	B minor. lemande, NS . NDE . RIN . E minor	(For Corren	Violin te, Doi	alone) uble, S	arabai • • • •	nde, i	Doub	le,	Bourré	e	Bach Joachim Sulzer Leclair	

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An den Sonnenschein									. Schumann
Es hat die Rose sich bek	lagt								. Franz
Ein Traum									, Grieg
Tausendschön .		•		•					. Henschel
Aria from Griselidis									. Massenet
Bois Épais									. Lully
A la Pêche des Moules									Old French
Sous les Orangers .									. Holmès
Ici-bas tous les Lilas me	urent								. Fefebvre
Sérénade du Passant					•				. Massenet
Persian Song									Burmeister
C 37	·							:	Lang
TT1 . TO 11									0
Dolly Manderin .									n 1
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#### PROGRAM

	ı	

ь. с.	"Batti, batti" (Aria from Arietta, "Caro mio ben" "Lusinghe più care" (Ari Where the Bee sucks (Old	a fro	om " <i>F</i>	Alexa	nder"			W. A. Mozart G. Giordani G. F. Händel . Dr. Arne
		o'	II.					
b.	Die Forelle Wie Melodien							
d.	Mit Myrthen und Rosen Aufträge Allerseelen	•		٠.			•	R. Schumann
f.	All mein Gedanken Heimliche Aufforderung	• •	•	•	•	•		Richard Strauss
			III					
ь. с.	Tous Deux Romance Printemps Nouveau .							
	Der Knabe und das Immi Mögen Alle bösen Zungen		} .	•				Hugo Wolf
f.	Beim Schneewetter . Ein Traum				•			Max Reger

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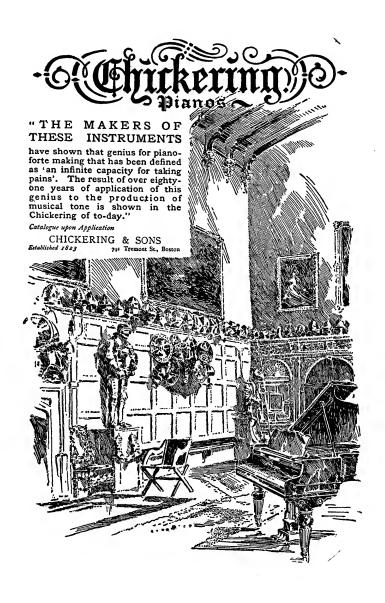
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#### FRIDAY AFTERNOON, JANUARY 20, at 2,30 o'clock.

#### SATURDAY EVENING, JANUARY 21, at 8.00 o'clock.

#### PROGRAMME.

Haydn	•	. Symphony in G major, "Oxford" (Peters, No. 9 Rieter-Biedermann, No. 2)	;
	I.	Adagio; Allegro spiritoso.	

Adagio.

III. Menuetto: Allegretto: Trio.

IV. Presto.

Wieniawski Concerto in D minor, No. 2, for Violin and Orchestra, Op. 22

I. Allegro moderato.

II. Romance: Andante non troppo.

III. Allegro con fuoco; Allegro moderato (à la Zingara).

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SYMPHONY IN G MAJOR, "OXFORD" . . . . . JOSEF HAYDN (Born at Rohrau, Lower Austria, March 31(?), 1732; died at Vienna, May 31, 1809.)

This symphony is marked "Letter Q" in the catalogue of the London Philharmonic Society; No. 9 in the Peters edition; No. 2 in the edition of Rieter-Biedermann; No. 31 in Sieber's edition; No. 11 in La Duc's; No. 20 in the Library of the Paris Conservatory.

It is called the "Oxford" because it was performed at the second concert (July 7, 1791) of the three given while Haydn was at Oxford, England, to receive his degree of Mus. Doc. from the University.

The concert began at 7 P.M. The programme was a long one. Handel's overture to "Samson"; aria, "So much Beauty," from Handel's "Esther," sung by Master Mutlow\*; a violoncello concerto played by Mr. Sperati; aria, "Quel desir che amor un dì," by Storace, sung by Sgra. Storace; a chorus from Handel's "Alexander's Feast," made up the first part. The second opened with a symphony (MS.) by Haydn, "expressly intended for this concert." An aria from Handel's "Saul," sung by Sig. David; a violin concerto by Master Clement and played by the youthful composer; Mengozzi's aria, "Donna chi vuol vedere," sung by Mr. Kelly; Purcell's "From Silent Shades and the Elysium

\*This Oxford singing boy took the place of the famous and beautiful soprano, Anna Maria Crouch (1763–1805), who fell dangerously sick at Henley on her way to Oxford. Anna Selina Storace (1766–1817) was the daughter of an Italian double-bass player at London and the sister of Stephen Storace, the composer. She studied in London, and then at Venice with Sacchini. She sang in Italy from 1780 to 1782, went to Vienna in 1784, created there the part of Susanna in Mozart's "Marriage of Figaro" (1786), returned to London and left the stage in 1808. Giacomo David (born Davide), born at Presezzo in 1750, was a distinguished tenor in Italy as early as 1770. He sang for the last time in Genoa in 1811, and died at Bergamo in 1830. Michael Kelly, composer, singer, and manager, was born at Dublin in 1762. He studied there and at Naples. He sang in Italy and at Vienna, created the parts of Don Basilio and Don Curzio in Mozart's "Marriage of Figaro." He died at Margate in 1836. His "Reminiscences" (1826), a book of most entertaining gossip, is said to have been written by Theodore Hook. Clement afterward became a celebrated virtuoso, and was the first to play Beethoven's violin concerto. The Bellamy who took part in the glee was probably Richard Bellamy (1743–1813), one of the best basses of his day and a composer of church music, glees, and other works.

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Groves," sung by Sgra. Storace; the hailstone chorus from Handel's "Israel in Egypt"; and a glee sung by Kelly, Webb, and Bellamy, made up the second part. There was an attempt to shorten this part, but the students, "gentlemen of the square cap," would not hear of it. The third part included an aria, "Whither, my Love," sung by Sgra. Storace; a concertante by Pleyel, played by Cramer, Dance, Patria, Sperati; an aria by Sarti, sung by Sig. David; Handel's "Let the Bright Seraphim," from "Samson," sung by Sgra. Storace; and a chorus from the same oratorio.

In spite of the words "expressly intended for this concert," it is not probable that this symphony was composed for the occasion, but we do not know whether it had been played before in public. Leopold Schmidt, in his "Joseph Haydn" (Berlin, 1898), says that the symphony had been played, and that the trumpets and drums were added later by the composer, but he cites no authority for this statement. Some say it was probably written about 1788. We are told that Haydn intended to have the work, "one of his favorite compositions," performed at the first Oxford concert, July 6, but he arrived too late for rehearsal, and one that was already familiar was played. Cramer was the "leader," Dr. Hayes was the chief conductor. Haydn sat on the organ bench, and it is said indicated the tempi. At the rehearsal for the second concert Haydn conducted the "Oxford" symphony. Morning Chronicle in its report said "a more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise." Haydn was much pleased with the orchestra.

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

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The second movement, Adagio, D major, 2-4, begins with a long melody for violins, which is afterward taken up by the flute. The second portion of the movement is in D minor. This theme is interrupted by a gentle episode for wind instruments; the theme is repeated, then the major theme returns, and a major version of the second theme appears near the end as a coda.

The third movement, Menuetto, Allegretto, G major, 3-4, is the regular symphonic minuet of Haydn's day. The trio is in the tonic.

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The degree of Mus. Doc. honoris causa was not frequently given. In 1789 Friedrich Hartmann\* Graf (1727–95), chapelmaster at Augsburg, received it. The fee demanded was one hundred guineas when the degree was not honoris causa. Hawkins said in his History of Music (1776), "This degree is not much sought after nowadays," and Handel, asked why he did not accept the diploma offered to him at Oxford in 1733, replied: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Chrysander, in his Life of Handel, referring to this story, published in "A, B, C, Dario Musico" (Bath, 1780), says that the fee need not have alarmed the composer, for the degree honoris causa was given without charge. Haydn entered in his notebook: "I had to pay one and a half guineas for the bell peals at Oxforth (sic) when I received the doctor's degree and half a guinea for the robe. The journey cost six guineas."

Haydn gave a full account of the festivities at Oxford in a letter to Marianne von Genzinger, and sent it to her by Joseph Diettenhofer, a pianist and composer, who was going back to Vienna. This letter unfortunately is lost. He was persuaded by his London friends, among them Dr. Burney, to take the degree, which was on the morning of July 8 in the crowded Sheldonian Theatre "voluntarily and liberally" conferred on him. At the concert given that evening Haydn

\*Not Hermann, as Fétis has it. The family name is spelled "Graff" by certain biographers, but Gerber, a contemporary and fellow-countryman, gives only one f.



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was in his Doctor's clothes, black silk gown and cap. The *Public Advertiser* of July 12 said: "They [the spectators] were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred on him, the silent emphasis with which he thus expressed his feelings, met with an unanimous and loud clapping."

This entry is in the Oxford "Catalogue of All Graduates": "Haydn (Joseph, Composer to his Serene Highness the Prince of Eszterhazy [sic]) cr. D. Mus. July 8, 1791." No diploma was made out. An "Act of Convocation" was entered in the Register: "Die Veneris octavo die mensis Julii anno Dom. 1791 causa Convocationis erat ut . . . grata celebraretur publicorum Benefactorum Commemoratio . . . et ut alia negotia academica peragentur . . . Proponente . . . Domino Vice Cancellario placuit venerabili coetui ut celeberrimus et in re musica peritissimus vir Josephus Haydn ad Gradum Doctoris in Musica honoris causa admitteretur." Haydn afterward sent the University, as his exercise, a canon cancrizans a tre\* on the words, "Thy voice, O Harmony, is divine." The music was afterwards used for the first of the Ten Commandments. He set all the Commandments in canon form during his stay in London.

\* \*

Music was not held in honor by all Oxonians in the eighteenth century. "Reliquiae Hearnianae: The Remains of T. Hearne, M.A.," first published in 1857, bear curious testimony to this fact. The eminent antiquarian, Thomas Hearne (1678–1735), was educated at Edmund Hall, Oxford, and was assistant librarian of the Bodleian Library. In these Memoirs Hearne declares that Handel was invited

\*A canon by retrogression for three voices; entitled cancrizans on account of the crab-like motion.



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by the Vice-Chancellor of the University to give concerts at Oxford. Hearne's language had often the bluntness and the coarseness of old antiquarian disputants.

"1733, July 5.—One Handel, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in musick this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested him so to do, and as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day, at 5s. a ticket. This performance began a little after 5 o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. The Vice-Chancellor is much blamed for it. In this, however, he is to be commended, for reviving our Acts, which ought to be annual, which might easily be brought about, provided the statutes were strictly follow'd, and all such innovations (which exhaust gentlemen's pockets and are incentives to lewdness) were hindered."

"July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell (sic) and (his lowsy crew) a great number of forreign fidlers, they went to Abbington, and yesterday began to act there, at which were present many gownsmen from Oxford.

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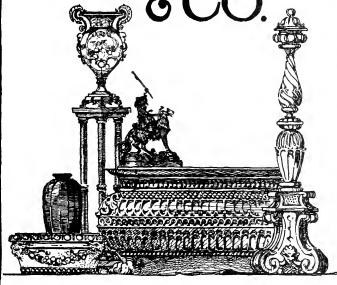
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"July 8.—Half an hour after 5 o'clock, yesterday in the afternoon, was another performance, at 5s. a ticket, in the Theater by Mr. Handel for his own benefit, continuing till about eight o'clock. N.B. His book (not worth 1d.) he sells for 1s."

Victor Schoelcher, quoting this in his Life of Handel, adds a quotation from Molière's "Amphitryon": "Cet homme assurément n'aime pas la musique."\*

Contemporaneous pamphlets tell of Handel's deeds in Oxford.

"The Oxford Act, A.D. 1733, Thursday the 5th of July. About five o'clock the great Mr. Handel shew'd away with his 'Esther,' an oratorio, or sacred drama, to a very numerous audience, at five shillings a ticket. . . . Saturday the 7th: The Chevalier Handel very judiciously, forsooth, ordered out tickets for his 'Esther' this evening again. Some of the company that had found themselves but very scambingly entertained at our dry disputations, took it into their heads to try how a little fiddling would sit upon them. Such as cou'dn't attend before, squeezed in with as much alacrity as others strove to get out, so that e're his myrmidons cou'd gain their posts, he found that he had little likelihood to be at such a loss for a house as, once upon a time, folks say he was. So that notwithstanding the barbarous and inhuman combination of such a parcel of unconscionable chaps, he disposed, it seems, of most of his tickets, and had, as you may guess, a pretty mottley appearance into the bargain."

Tuesday, the 10th: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia." One of the royal

\*Sosie, afraid of Mercure, begins to sing.

Mercure. Qui donc est ce coquin qui prend tant de licence
Que de chanter et m'étourdir ainsi?
Veut-il qu'à l'étriller ma main un peu s'applique?
Sosie. Cet homme assurément n'aime pas la musique (act i., scene ii.).



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and ample had been saying, that truly it was his opinion that the theatre was erected for other guise purposes, than to be prostituted to a company of squeeking, bawling, outlandish singsters, let the agreeman be what it wou'd."

Another pamphlet is in the form of a ballad opera in which under-graduates complain that these solemnities run them into debt:—

"Thoughtless. In the next place, there's the furniture of my room procur'd me some tickets to hear that bewitching music, that cursed Handel, with his confounded oratorios; I wish him and his company had been yelling in the infermal shades below.

"HAUGHTY . I don't see what occasion we had for this Act, unless it was to ruin us all. It would have been much more prudent, I think, had it pass'd in the negative; for I am sure it has done more harm than good amongst us; no one has gain'd anything by it but Mr. Handel and his crew."

On the other hand, the *Gentleman's Magazine* for July, 1733, reported that "Athalia" was received at Oxford "with vast applause before an audience of 3,700 persons."

Schoelcher adds in a footnote: "To obtain a diploma, it is only necessary to write in a passable manner, a cantata for eight voices, provided always that you can add to the cantata a sum of one hundred guineas. This degree is not much sought after now-a-days." Schoelcher's Life of Handel was published in 1857. The copy from which quota-

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tions have here been made was given by the author to Churchill Babington, who enriched it with marginal notes. Babington underscored "passable" in the last quotation, and wrote in the margin as follows: "It is well known that the exercises for musical degrees used to be little better than merely passable, some scarcely that. But to obtain a degree now, something more is required." After mentioning that certain candidates for B. Mus. were required to write a fugue at the examination, he says: "I believe the same is done at Oxford by Sir F. Ouseley. If Schoelcher were to examine Sir F. Ouseley's 'Polycarp,' he would see what he would be likely to require. It was his own exercise." The Rev. Sir Frederick Arthur Gore Ouseley (1825-89) was made professor of music at Oxford in 1855. He was given the degree of Mus. Doc, the year before. In 1862 he instituted formal examinations for both degrees, "and regularized the hitherto very vague 'exercise.'" In 1890 the public performance of the Doctorate exercise was abolished. Mr. Ernest Walker, in a thorough article on "Degrees in Music," published in the new edition of Grove's Dictionary of Music and Musicians (1904), gives the present regulations for the D. Mus. degree: (1) "An exercise, being a secular or sacred cantata scored for a full orchestra. (2) Final examination, including Eightpart Harmony and Counterpoint, Original Composition, Instrumentation, and the History of the Art of Music." The fee for the D. Mus.

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degree is £32, 25. Women are examined, and certificates are granted to them. The recipients of the degree, male or female, are absolutely non-residential. In academical rights they rank only just above undergraduates and below Bachelors of Arts. "And it is more than doubtful if they could have entrance to a ceremony announced as for 'graduates.'"

CONCERTO FOR VIOLIN AND ORCHESTRA, D MINOR, OP. 22.

HENRI WIENIAWSKI

(Born at Lublin, Poland, July 10, 1835; died March 31, 1880, at Moscow.)

This concerto is dedicated to Pablo de Sarasate. It is in three movements.

- I. Allegro moderato, D minor, 4-4. The orchestral introduction announces immediately a portion of the first theme, and in the ninth measure a portion of the second theme is sung by the horn. The solo violin enters with the first theme, which is treated at great length and with great variety of orchestration and many counter-melodies. The second theme appears in full (F major). A cadenza follows. Hints at the first theme soon appear, and the two motives are in turn further developed. The coda ends with a passage for clarinet, which leads into the second movement.
- II. Romance: Andante non troppo, B-flat major, 12-8. The chief melody is sung by the solo violin, which is accompanied at first by strings. The accompaniment gains constantly in fulness. There is another melodic figure, used especially by the wood-wind, that has significance. Toward the end there is a duet for solo violin and violoncello.
- III. Allegro con fuoco. A short introduction leads into the finale, and contains a cadenza longer than the one in the first movement. Finale, Allegro moderato, D minor (à la Zingara). After the orchestra has played the first characteristic gypsy theme, the solo violin returns to the second theme of the first movement. There is a middle section in G major, saltando, and then a brilliant theme in D major. Portions of the first gypsy theme and the second theme of the first movement again appear, and the Finale ends with the brilliant theme in D major

Mr. Adamowski played this concerto at Symphony Concerts in Boston, February 5, 1887, January 10, 1891.



Two Poems, "Night" and "Day," for Pianoforte and Orchestra, Op. 11 . . . . . . . . . . . Frederick S. Converse

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

This is the first performance of the two tone-poems, which were composed in 1904.

The titles are only symbolical: "the composer has no intention of expressing the physical characteristics of Night and Day; his purpose is to suggest their psychological meaning, to put into music the moods suggested by them."

Mr. Converse has chosen lines of Walt Whitman as mottoes, or prefaces, for the tone-poems. For "Night":—

"This is thy hour, O Soul, thy free flight into the wordless." \*

"This," Mr. Converse writes, "expresses quite completely the mood which I have tried to create in my music. Of day Whitman says:—

'Day full blown and splendid—day of the immense sun, action, ambition, laughter.'†

\* The first line of

#### A CLEAR MIDNIGHT.

This is thy hour, O Soul, thy free flight into the wordless, Away from books, away from art, the day erased, the lesson done, Thee fully forth emerging, silent, gazing, pondering the themes thou lovest best, Night, sleep, death and the stars.

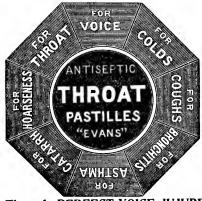
Compare with this the lines of Whitman written many years before, which were published in the first edition of "Leaves of Grass" (1855):—

I am he that walks with the tender and growing night;
I call to the earth and sea half-held by the night.
Press close bare-bosomed night! Press close magnetic nourishing night!
Night of south winds! Night of the large few stars!,
Still nodding night! Mad naked summer night!

†This line is in the first edition of "Leaves of Grass," in the poem beginning "Great are the myths, I too delight in them." Four lines were in later editions taken from this poem, slightly changed, and entitled

#### YOUTH, DAY, OLD AGE AND NIGHT.

Youth, large, lusty, loving—youth full of grace, force, fascination, Do you know that Old Age may come after you with equal grace, force, fascination? Day full blown and splendid—day of the immense sun, action, ambition, laughter, The Night follows close with millions of suns, and sleep and restoring darkness.



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As far as it goes, this describes my poem very well, but the real essence is lacking, although it was the best and most fitting quotation I could find for a motto. The moods of 'action, ambition, laughter,' and of love, too (for the erotic mood is suggested in the music), are all there, but strung upon and incident to the one predominant and insistent theme of the struggle of life. This restless, striving, eternal energy, this struggling conscience, is the main stream of the poem, and the other emotional phases are eddies momentarily emerging from it, but always being absorbed again in it, until at the end the tragedy of it becomes apparent and dominant. This is what I have tried to express.

"As to the technical side of the poems: they are free in form, and might be described in a broad way as Prelude and Allegro, if one desires to fall back upon the conventional expression of such things. The piano is treated as an integral although very important part of the orchestral scheme, and whatever technically important moments it may have grow naturally out of the emotional contents, and not from the desire for a display of virtuosity. The piano part must appeal to the pianist's power of intelligent, poetic interpretation, in which virtuosity is the servant and not the master, rather than to anything else. This I believe to be the future field for the piano in combination with the orchestra, and I believe it to be in sympathy with modern feeling in musical expression."

"Night" and "Day" are scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, one tuba, kettledrums, pianoforte, strings.

\*\*\*

Mr. Frederick Shepherd Converse was educated in the public schools

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of Newton, and studied the piano under local teachers. He went to Harvard College in 1889, and there came under the influence of Professor John K. Paine. He graduated in 1893 with the highest honors in music, and at that time a violin sonata, his Op. 1, was publicly performed. A few months convinced him that he was unsuited to business, and he then decided to make music his profession. He thereupon studied the piano with Mr. Carl Baermann and composition, at the same time, with Mr. G. W. Chadwick. After this he went to the Royal School of Music at Munich, Bavaria, from which he graduated in 1898 with honors in composition. His Symphony in D minor (Op. 7) was first produced at this time. Since that time he has lived in or near Boston, teaching and composing, and he is at present an instructor of music at Harvard University.

The list of his works is as follows: Sonata for violin and pianoforte, Op. 1; Suite for pianoforte, Op. 2; String Quartet in E-flat, No. 1 (MS.), Op. 3; Waltzes for pianoforte, four hands, Op. 4; Valser Poetici for pianoforte, four hands, Op. 5; concert overture, "Youth" (MS.), Op. 6; Symphony in D minor (MS.), Op. 7; Festival March for orchestra, Op. 8; romance for orchestra, "The Festival of Pan," Op. 9; romance for orchestra, "Endymion's Narrative" (MS.), Op. 10; Two Poems, "Night" and "Day," for pianoforte and orchestra, "Op. 11; ballade for baritone and orchestra, "La Belle Dame sans Merci," Op. 12; Three Love Songs, Op. 14; concert overture, "Euphrosyne" (MS.), Op. 15; Two Songs for soprano, Op. 17; String Quartet in A minor, No. 2 (MS.), Op. 18; orchestral fantasy, "The Mystic Trumpeter" (after Walt Whitman), Op. 19.

#### Performances.

Symphony, Munich, 1898\*; first movement, Boston Symphony Orchestra at Boston, January 14, 1899; Worcester (Mass.) Festival, 1899.

\*An asterisk denotes a first performance.

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That's all you need to know about a glove.

Romance for orchestra, "The Festival of Pan," Symphony Orchestra, Boston, December 22, 1900\*; London, August 18, 1904; Cincinnati, January 14, 1905; and it will be performed at Warsaw this season.

Romance for orchestra, "Endymion's Narrative," Symphony Orchestra, Boston, April 11, 1903\*; to be performed at Chicago and Pittsburgh this season.

Overture, "Youth," Munich, July 14, 1897.\*

Overture, "Euphrosyne," Popular Concert, Boston, May 28, 1903\*; also at a like concert, season of 1904.

String Quartet in E-flat, No. 1, Adamowski Quartet, Boston, January 6, 1902.\*

String Quartet in A minor, No. 2, Kneisel Quartet, Brooklyn, October 27, 1904\*; Boston, November 22, 1904; New York and in other cities this season.

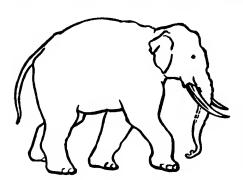
Songs: "Bright Star," Mr. Bispham, Boston, January 19, 1904\*; "Ask me no more," Mrs. Alice Bates Rice, January 10, 1905.\*

The ''Indian Serenade,'' played at a ''Pop'' Concert in Boston, May 8, 1903, is an orchestral arrangement of a song of the same name in the group of ''Love Songs," Op. 14.

\*\*\*

MUSIC SUGGESTED BY WALT WHITMAN'S POEMS: The first music set to a poem by Whitman was probably Frédéric Louis Ritter's melodramatic music to accompany a recitation of "Dirge for Two Veterans." Sir Charles Villiers Stanford's "Elegiac Ode"—the "Death Carol" from "President Lincoln's Burial Hymn"—was produced at the Norwich (England) Festival in 1884. "Walt Whitman," a symphony by William Henry Bell, was produced at the Crystal Palace, Sydenham,

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England, in March, 1900. Mr. Converse's "Mystic Trumpeter" will be produced this season at Philadelphia. "The Flight of the Eagle," text compiled from Whitman's poems, with music for soprano, tenor, baritone, and pianoforte, composed by Homer Norris, was produced at Waltham, Mass., December 10, 1901, and first performed in Boston, February 26, 1902. It was afterward performed here twice. Charles Wood, an Irish-English composer, has set music to "Ethiopia saluting the Colors," and Mr. Plunket Greene sang the song in Boston, January, 1899. This song and the same composer's "O Captain! My Captain" were sung here by Mr. Whitney Tew, November 6, 1901. S. Coleridge-Taylor has set music to "Beat, beat Drums." Settings of a few minor poems have been made for school use by American composers. This list is incomplete, and the compiler would welcome additions.

CENTENNIAL MARCH, IN G MAJOR . . . . . . . RICHARD WAGNER (Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The full title of this march is: "Grosser Festmarsch, zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits-Erklärung der vereinigten Staaten von Nordamerika (Grand Festival March, for the

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Opening of the Centennial Commemorative Celebration of the Declaration of Independence of the United States of North America)." The march bears this motto, quoted from Goethe's "Faust":—

Nur der verdient sich Freiheit wie das Leben, Der täglich sie erobern muss.

(He only earns his freedom and existence who daily conquers them anew.)

It was first performed at the Centennial Exhibition, Philadelphia, May 10, 1876, by an orchestra of one hundred and fifty, led by Theodore Thomas. The programme of the concert included a selection of national airs for orchestra; Wagner's March; Centennial Hymn, words by John G. Whittier, music by John K. Paine; a cantata, "Centennial Meditation of Columbia," poem by Sidney Lanier, music by Dudley Buck; and the "Hallelujah" Chorus from "The Messiah."

The Centennial March was played for the first time in Boston at one of Theodore Thomas's concerts in Music Hall, November 15, 1876. The Centennial Hymn, Buck's cantata (Mr. Myron W. Whitney, bass), and the "Hallelujah" Chorus were also then performed.

It was in 1875 that Theodore Thomas, planning the music for

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the Centennial celebration, suggested that Wagner should be invited to compose the purely instrumental work. His suggestion found favor. and the Women's Centennial Organization pledged itself to raise the necessary sum of \$5,000, which was to be paid to Wagner. (The march is dedicated to the Women's Centennial Society.) Mr. Thomas then asked Mr. Gottlieb Federlein, a German by birth, a pupil of Rheinberger, Wanner, Joseph Walter, and Julius Hey, who settled in New York, taught singing, and was much interested in Wagner's theories and works,—he contributed to the Musikalisches Wochenblatt (Leipsic) in 1871 a serial analysis of "Das Rheingold" and "Die Walküre,"—to make a proposal to Wagner. The composer answered,\* December 22, 1875: "On this occasion, too, I beg you to express my thanks to Music-Director Thomas for his kind efforts in America in behalf of myself and my enterprises over here. As regards his latest request to me, I will say that it is quite possible that for the opening of the American national festival something may occur to me-perhaps in broad march-form—that I can make use of, although I have not written a note of music for a long time, and have quite got out of the way of so-called composing, which you will easily understand. Well, if I send you the thing, I shall expect in return that the Americans will behave well toward me, especially as regards the furtherance of my Festival Plays, which I have postponed with special reference to them to the second half of August, at the cost of considerable trouble in regard to the singers to be engaged. I hope soon to be able to feel assured of the American visitors."

Wagner wrote to Thomas on February 8, 1876: "I take this opportunity to express to you my most cordial gratitude for your so success-

\*The excerpts from this correspondence were Englished by Mr. Henry T. Finck.

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ful American activity in behalf of German music, which has also benefited my undertaking. . . . I therefore declare myself willing to compose for the celebration of the Centennial of American Independence a piece for grand orchestra, of the length and character of my Kaisermarsch, to be sent at the latest on March 15 to a German bank to be named by you against payment of \$5,000 on receipt of the manuscript. For the sum here asked I make over to you the complete copyright of the composition in question for America, but not for Europe, for which I am tied by a contract with B. Schott's Sons; but promise not to issue the German edition till six months after the American. . . . In fixing the amount of the sum asked, I am guided by my latest experiences, since, for example, my Berlin publisher has heretofore offered me 3,000 thalers for a similar composition, which, besides, would not have been related to any national celebration. Mr. Verdi has received from his publisher about half a million francs for the unconditional rights to the publication and performance of his 'Requiem'; consequently I may be allowed to make my inference regarding the value of the composition of a now famous writer. In regard to this matter I am obliged to give great attention to the proper utilization of such of my works as have not yet been squandered, since I have not so far been able to save a penny of my income from them."

He wrote Mr. Federlein, March 18: "I might have finished my score two weeks ago if my very absorbing occupation in Vienna and Berlin—to which I was pledged for this time—had not delayed me, so that I was finally able to complete it only by the greatest exertions. . . . I have indicated the correct tempo by a note regarding the triplet (given in notation): on the other hand, the always vigorous accentuation of them must not have the effect of impeding the flow of the movement. On pages 23 and 24 of the score, I have indicated the great pauses,

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My first, oh, never say that word;
Though life my second may appear,
Perhaps some sister ship my third
May offer to a harbor near.
My third and fourth your grandsire hated,
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Who knows but you for fame are slated,
And in my whole your name will be?

# "A Third Century of Charades"

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A week later he wrote to Thomas: "I am delighted to have at last received a few lines from you personally. . . . I praise you highly for the great trouble you have taken to arrange this matter. May success now give you joy. . . . From the motto which I have placed over the title you will see that I took the matter seriously. A few tender passages in my composition I interpreted to my friends, by saying that here we must imagine the beautiful and accomplished women of America joining in the festival procession. I am accordingly much pleased to discover that I have thought of these women in advance, since they finally made such energetic efforts on behalf of my work."

The march is based on the free development of two principal themes, with one subsidiary. As has been seen, Wagner attributed special importance to the ascending triplet figure with which the first theme begins,\* and mentioned this triplet as the surest guide to the proper tempo. There is no other indication of tempo.

The march is scored for one piccolo, three flutes, three oboes, three clarinets, three bassoons, one double-bassoon, three trumpets, one

\*When the march was last played here at a Symphony Concert, February 23, 1895, Mr. Apthorp contributed this footnote to his article in the programme-book: "It was a curious coincidence, by the way,—considering the fact that Wagner wrote this march especially for the United States,—that in the spring of 1876, just the time when the march was brought out here, almost every college student in the country was making night hideous with shouting out the then popular chorus: 'Some other man, dam if he can, Alabazan,' etc., the tune of which was a constant repetition of just this triplet." But these words were also sung to this triplet by certain college students at least two or three years before 1876.

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bass trumpet, three trombones, one double-bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, triangle, gong, and strings.

Mr. J. R. G. Hassard, then the music critic of the *New York Tribune*, wrote a rhapsody rather than a review of the march in the *Tribune* of May 11, 1876. For this he was taken severely to task by Mr. John S. Dwight, who in his *Journal of Music* of May 27, 1876, protested against an exhibition of such acute hysteria, and characterized the march as "commonplace and empty"; he also referred to the "tedious trying over and over of the same sort of fruitless variations of effect to a most inordinate length" and to the "great pretension" of the work; the march was "little calculated to give a moral, spiritual lift." It may here be added that many voices were raised in protest against "the outlay of so much money" when there were American composers who could have written a more satisfactory march, etc.

Mr. Dannreuther tells a story that after a performance of the Centennial March in London (1877) Wagner remarked: "Unless the subject absorbs me completely, I cannot produce twenty bars worth listening to." Mr. Finck, in his "Wagner and his Works" (vol. ii. p. 509), quotes Lesimple as saying that, when the telegram from America arrived telling of the great success of the march, Wagner said with a smile: "Do you know what is the best thing about the march? . . . The money I got for it."

Wagner had more than once thought of coming to the United States—to gain money.

Living in Leipsic in 1827, Wagner listened eagerly to the words of his uncle Adolf (1774–1835). This uncle had positive opinions about many things. It was he that wrote: "Our quarter of the globe is an

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overripe fruit, which a storm will shake down; the march of history trends towards America."

In a letter (July, 1848) to Löbmann at Riga, Wagner commented on the fact that a brother of the former had joined an orchestra at Dresden which purposed to emigrate to America,\* and added: "For my part, I tell you candidly, were I a poor executant musician, I shouldn't now be going to America, for the simple reason that I should long ago have been there. What a slave's lot is that before a poor bondsman with us! I can't conceive what arguments I should employ, to dissuade anybody from seeking his fortune there, where, under any circumstances, he ought to find it sooner and better than here. cared to give instances, I could mention an instance that lately became known here of a bassoon-player who went to America as a poor man, and in a very short time sent for his wife and children, for he then had a \$1500 position. A whole orchestra would certainly be still more lucky; for, in a country where villages are constantly growing in five years into cities, there can be no lack of opportunities for the settlement of whole bands of musicians."

The son of F. Heine, Dresden, was accused of being a revolutionary and the inventor of a sort of guillotine. He went to Wagner at Zurich to say good-bye, and Wagner wrote the father in September, 1849: "When he told me quite dryly that there was nothing to be done with Europe at present, so he was going to America, and father, mother, and the chicks would follow in a year or two, I found it all so sensible and natural that I calmly took a pinch of snuff, and said, 'That's right!' Look you that was a moment of world history! Then all personal,

\*The Dresden correspondent of the New Zeitschrift (Leipsic, vol. ii. No. 12) wrote of the "twenty-five young, able-bodied men, who mean to exchange hopeless starvation in the Fatherland for the hopes of the New World, and emigrate to New York. A rendering of Haydn's immortal Symphony in D proved that the young emigrants feel it their high mission to transplant to a new world the world-historic spirit of such achievements by the Kapelle here." The orchestra was led by H. Eckhardt. A musician of that name was in Boston in the early fifties, and in 1854 led the Mendelssohn Choral Union.

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petty, miserable consciousness of man stood still; and great, naked. and open lay at our feet the earth ball which we call the world, while with one glance we understood the whole carpentry of this globe. . . . Devil take it! We shall not starve—if it comes to the worst, I shall write to my patron, your Wilhelm\* in America, and tell him to get me some kind of post, as the last of the German Mohicans—then you shall pack us up with you, and we'll all sail off together. . . . When vou go to America, who knows but that I may meet you from Kamtschatka, through which country I may have got myself smuggled from Siberia, as soon as the Russians have opened up the route. You must then welcome me, and not, as an American Republican, disown me because, forsooth, I come to you in the ragged uniform of the Saxon court." (Englished in part by J. S. Shedlock.)

Wagner wrote to Liszt, January 15, 1854, a letter in which he insisted on his need of money: †"If I am to dive into the waves of artistic fancy in order to find contentment in a world of imagination, my fancy should at least be buoved up, my imagination supported. I cannot live like a dog; I cannot sleep on straw and drink bad whiskey. I must be coaxed in one way or another if my mind is to accomplish the terribly difficult task of creating a non-existing world. . . . I will even go to America to satisfy my future creditor; this, too, I offer, so that I may finish my 'Nibelungen.'"

A few days after he wrote: "While here I chew a beggar's crust. I hear from Boston that 'Wagner nights' are given there. Every

\*Wilhelm Heine became known in the United States as a painter. He was artist of the Perry expedition to China and Japan in 1852–54; in 1856 he published his "Reise um die Erde nach Japan" and between 1873 and 1880 his "Japan, Beiträge zur Kenntniss des Landes und seiner Bewohner." He died in 1885.

†The translations from the Wagner-Liszt correspondence were made by Francis Hueffer.

†The overture to "Tannhäuser" was first played in Boston on October 22, 1853; the overture to "Rienzi" (from manuscript), November 19, 1853; the first "Wagner concert." so far as orchestral compositions were concerned, was on December 3, 1853. I find no record of other "Wagner concerts" in 1853. These pieces by Wagner were played at Germania concerts led by Carl Bergmann (1821–76). The pieces at the "Wagner concert" mentioned were from "Tannhauser." "Rienzi" and "Lohengrin." The first performance in America of the Finale of act i. of "Lohengrin" was in Boston, March 26, 1856.

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one persuades me to go over; they are occupying themselves with me with increasing interest; I might make much money there by concert performances, etc. 'Make much money!' Heavens! I don't want to make money if I can go the way shown to me by my longing. But, if I really were to undertake something of this kind, I should even then not know how to get with decency out of my new arrangements here in order to go where I could make money. And how should I feel there? Alas! this is so impossible that the impossibility is equalled only by the ridiculous position into which I sink when I commence brooding over the possibility of the plan. My work, my 'Nibelungen,' would then, of course, be out of the question.' He again referred to his need of 'useless things' and lack of money: 'Owing to my extreme sensitiveness in this matter, I shall otherwise be compelled—because for such a frivolous reason I do not want to take my own life—to start at once and fly to America."

He wrote to Roeckel about the concerts in Boston, "evening concerts where none but my compositions are performed": "I am invited to go to America; if they could provide me suitable means there [for producing the operas], who knows what I might do? But merely to tour about as concert-giver, even for a heap of money, really no one can expect of me!"

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Liszt wrote to Wagner in 1855, inclosing a letter from T. Hagen, of New York, who, with others, among them William Mason, was anxious to have Wagner come to America. Liszt said: "A Beethoven musical festival in connection with the inauguration of the Beethoven statue at Boston would not be amiss, and the pecuniary result might be very favorable." \* Wagner answered from Zurich, September 13, 1855: "What shall I say to you of this New York offer? It is a blessing that they do not offer me very much money. The hope of being able to earn a large sum, say, ten thousand dollars, in a short time, would, in the great helplessness of my pecuniary position, compel me, as a matter of course, to undertake this American expedition, although even in that case it would perhaps be absurd to sacrifice my best vital powers to so miserable a purpose, and, as it were, in an indirect manner. as a man like me has no chance of a really lucrative speculation, I am glad that I am not exposed to any serious temptation, and therefore ask, you to thank the gentlemen of New York very kindly, in my name, for the unmerited attention they have shown me, and to tell them that, 'for the present,' I am unable to accept their invitation." But on October 3 of the same year Wagner wrote Liszt: "America is a terrible nightmare. If the New York people should ever make up their minds to offer me a considerable sum, I should be in the most \*Crawford's statue of Beethoven, given by Charles C. Perkins, was dedicated in Music Hall, March 1, 1856.

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awful dilemma. If I refused I should have to conceal it from all men, for every one would charge me in my position with recklessness. years ago I might have undertaken such a thing, but to have to walk in such byways now in order to live would be too hard—now, when I am fit only to do, and to devote myself to, that which is strictly my business. I should never finish the 'Nibelungen' in my life. Good gracious! Such sums as I might earn in America, people ought to give me, without asking anything in return beyond what I am actually doing, and which is the best that I can do. Besides this, I am much better adapted to spend 60,000 francs in six months than to 'earn' it. The latter I cannot do at all, for it is not my business to 'earn money,' but it is the business of my admirers to give me as much money as I want, to do my work in a cheerful mood. Well, it is a good thing, and I will take courage from the thought that the Americans will make me no such offer. Do not you instigate it either, for in the 'luckiest' case it would be a great trouble to me."

He wrote about the same time to Wilhelm Fischer (about 1790–1859), the buffo bass, stage manager and chorus-master at Dresden: "I hear the Heines are really thinking about America. I also am invited there now, but for the present I have had to decline. Yet America floats before me as a possible money-source, if indeed one's sole aim were the making of a small fortune. In two years I shall

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have completed my 'Nibelungen,' then I shall look around for a whole year to see whether it is possible to bring to pass a performance according to my ideas. If I see that possibility, then I'll move heaven and earth to carry it out. If, however, I am convinced to the contrary, I will have my scores beautifully bound, put them away in my chest, and go off to America—as I said above—to make a small fortune. Whether there or here, I shall then become a Philistine, and say to the world henceforth—Here, I would then play the Philistine in your company: there, after all with the Heines."

Let us add to this that the emperor of Brazil, Dom Pedro, wished Wagner in 1857 to write an opera specially for the Italian company at Rio de Janeiro, to be conducted by the composer. For a time Wagner thought seriously of the proposition, intended to have "Tristan und Isolde" translated into Italian, dedicated to the Brazilian emperor, and produced at Rio de Janeiro, with "Tannhäuser" as an opera to precede it. In 1873 Chicago promised Wagner plenty of money if he would superintend there the production of his own operas. It seems that "Chicago aspired to be the place for the 'Nibelung' Festival," but Wagner declined, chiefly because he was afraid he might not find there such an audience as he wanted.

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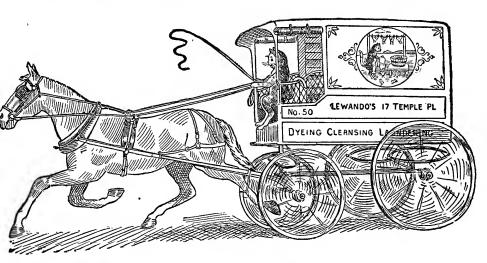
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FRIDAY AFTERNOON, JANUARY 27, at 2.30 o'clock.

SATURDAY EVENING, JANUARY 28, at 8.00 o'clock.

#### PROGRAMME.

Peter Cornelius			. Overture, "Barber of Bagdad"
Volkmann .	•		Concerto for Violoncello, in A minor
R. Caetani .		Prélude	Symphonique, No. 5, Op. 11. First time
Berlioz	•		Symphonie Fantastique
		-	

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	* 1600							
Impromptu, Op. 142, No. 3	Schubert	Träumerei						R. Strauss
First Movement from Sonate, Op. 5.	Brahms	Étude .						. Poldini
,		Barcarolle						Rubinstein
"Kreisleriana"	Schumann	Valse, E min	or)					<b>~</b> 1 ·
	Schumann	Berceuse					•	. Chepin
Nos. 1, 2, 3, 4, and 5	<b>!</b>	Tarantelle (f	rom "1	Venezi	1 . 7	Lone	; ")	. Lisat
<del></del>		Tatantene (1	10111	· CHCL	a c s	чарог	• ,	. 231001
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THURSDAY AFTERNOON, JANUARY 26, AT 3
PROGRAM

Sonata, Op. 27 L. v. Beethoven Prelude, Op. 5 S. Rachmaninoff	Valse, D-flat
"From the Old Time" (Improvisation) Friml Am Meeresufer B. Smetana	Menuetto from the Suite, Op. 27 Suk Etude de Concert, Op. 4 Friml
Impromptu, F-sharp major Etude, C minor	Improvisation (extempore) Friml Tannhäuser Overture Wagner-Liszt

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Monday Afternoon, January 30, at 3 o'clock

TWO-PIANO RECITAL by

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		ŀ	ROU	IRA/I		
			-			. Sonata in D major
RUDORFF .						VARIATIONS in E major
DUVERNOY.						ÉTUDE, "Feu Roulant"
SAINT-SAENS						TONS on Beethoven theme
LISZT				Symi	HON	IC Роем, "Les Préludes"

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#### PROGRAM FOR JANUARY 25

- 1. a. Piacer d'amor. Gio. Martini (1741-1816)
  b. O cessati di piagarmi
  A. Scarlatti (1659-1725)
  c. Vittoria, vittoria!
  G. G. Carissimi (1604-1674)
  2. a. Ich schleich umher
  b. Wiegenlied
  C. Warte, warte! wilder Schiffman
  R. Schumann
  d. Freisinn
  C. F. D. L. A. D. V. G. Couractiff and the schiff and the schiffman and th
- 3. a. Die Zeitlose R. Straus
  b. Zueignung R. Straus
  c. Auf der Wacht A. von Fießt
  d. Drei Wandrer Hans Herrmann
  - 4. a. Roumanian Gypsy Song Clayton Johns b. Unverstanden . . . . Clayton Johns c. Nur wer die Sehnsucht kennt William Arms Fisher
    - d. Sigh no more, Ladies
      William Arms Fisher

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THURSDAY EVENING, JANUARY 26, at 7.45

Fourth Concert by

# The Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor.

#### **PROGRAMME**

BRAHMS . . . . . . Symphony No. 3

RACHMANINOFF, Concerto for Pianoforte and Orchestra,
Op. 1

DEBUSSY . Prelude to Stéphane Mallarmé's Eclogue, "The Afternoon of a Faun"

GOLDMARK . . . . . Overture, "Sappho"

Soloist

Mr. CARLO BUONAMICI

Tickets at Sever's Bookstore and at the door.

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- R. R. G., Boston Transcript.

Miss Helen Philba's chromatic runs were pure and beautiful. Miss Charlotte Grosvenor was a Cecilia whose every motion was grace and every tone rich and noble. Both singers were excellent in the highest register. Their high notes were not yells nor shrieks, but pure and musical tones. Such débutantes have right to build high hopes upon their career, and a teacher who can build such voices is to be congratulated.— Louis C. Elson, Boston Advertiser.

In sustained phrases or bravura passages they showed the results of careful training. Their enunciation was delightfully distinct.— *Boston Herald*.

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- PROGRAM -

TRIO, Op. 32, D minor . SONGS. The Day departs Visione Veneziana

Arensky

Ninna Nanna The Spinning-wheel Brogi QUARTET, Op. 7, A minor .

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## POTTER HALL, 177 Huntington Avenue Friday Evening, February 3, at 8

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J. VON THEODOROWICZ, Second Violin
LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

## Fourth Concert

#### **PROGRAMME**

Brahms . . . Quartet in A minor, Op. 51, No. 2

Debussy . . . Two movements from Quartet in G minor, Op. 10

FELIX WEINGARTNER. Sextet in E minor, Op. 33, for Piano, two Violins, Viola, Violoncello, and Double-bass

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SATURDAY EVENING, JANUARY 28, AT 8.00 O'CLOCK.

Published by C. A. ELLIS, Manager.



#### Thirteenth Rehearsal and Concert.

#### FRIDAY AFTERNOON, JANUARY 27, at 2.30 o'clock.

#### SATURDAY EVENING, JANUARY 28, at 8.00 o'clock.

#### PROGRAMME.

Cornelius . . Overture to the Opera, "The Barber of Bagdad"

Volkmann . Concerto in A minor, for Violoncello and Orchestra, Op. 33

Caetani . Symphonic Prelude in A minor, No. 5, Op. 11. First time

Berlioz . . . Fantastic Symphony, No. 1, in C major, Op. 16A

I. Dreams, Passions

Largo.

Allegro agitato e appassionato assai. II. A BALL.

II. A DALL.

Waltz: Allegro non troppo.

III. Scene in the Fields.

Adagio.

IV. MARCH TO THE SCAFFOLD.
Allegretto non troppo.

V. DREAM OF A SABBAT.

Larghetto.

Allegro.

#### SOLOIST:

#### Mr. RUDOLF KRASSELT.

There will be an intermission of ten minutes before the symphony.

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This overture is not the one composed originally for the opera and played at the first performance. This overture was composed long after the performance; it was orchestrated by Liszt, and it was not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Franz Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,\* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. He began his service November 12, 1848, with a performance of the overture to "Tannhäuser."

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December

\*Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Couft Theatre. He was successively teacher, librarian (Stuttgart, 1843) and theatre director (Munich, 1850; Weimar, 1857).

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7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are passive and negative, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd'\* on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of, the piano edition? . . . Don't delay too long, dearest friend—and believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably necessary, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (at the end). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe (sic) Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This

\* A fragment of "Sigurd" was given at Meiningen in 1867.

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work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the piano, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow\* came on from Munich to be present."

\* \*

The first overture had nothing to do with the contents of the opera. The music was purely objective, and, as Liszt remarked, finely contrapuntal. The opera begins in G major and ends in F-sharp major.

\*Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

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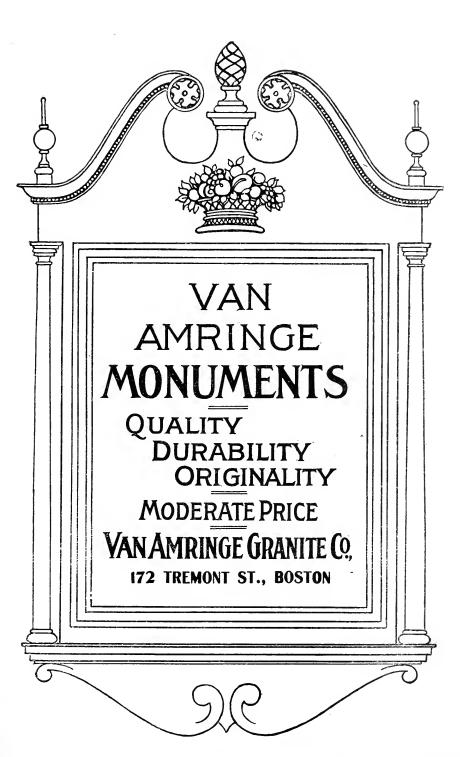
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Cornelius chose B minor for the tonality of his overture. The curious lover of music will find an analysis of this overture in Die Musik, first number for June, 1904, pp. 342-346. The overture was performed as the prelude to the opera at the Peter Cornelius Festival at Weimar, June 10, 1904,\* when "The Barber of Bagdad" was performed as the composer wrote it. Felix Mottl, who brought the opera out after the performance at Hanover, made changes in Cornelius's orchestration, and shortened the overture in D major, the second overture. For this he has been taken severely to task by Max Hasse in his "Peter Cornelius und sein Barbier von Bagdad: Die Kritik zweier Partituren: Peter Cornelius gegen Felix Mottl und Hermann Levi" (Leipsic, 1904).

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Barber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

> Bin Akademiker, Doktor und Chemiker, Bin Mathematiker Und Arithmetiker, Bin auch Grammatiker, Sowie Aesthetiker; Feiner Rhetoriker. Grosser Historiker. Astrolog, Philolog, Physiker, Geolog,

\*Mrs. von Milde and Knopp, the only survivors of the creators of the parts, were at this performance. Rosa von Milde, born at Weimar, June 25, 1827, created the part of Elsa in "Lohengrin," and sang at Weimar until 1876. See Natalie von Milde's recollections of Weimar in the fifties in the number of *Die* Musik just cited.



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and so on, till he concludes with

Bin ein athletisches, Tief theoretisches, Musterhaft praktisches, Autodidaktisches Gesammtgenie!

For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, grammar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy and geometry; theology, the traditions of the Apostle and the Commentaries on the Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master in tota re scibili."

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split my head with his excessive talk." In the libretto the Caliph enters the



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Cadi's house to learn the cause of the tumult. He soon learns the true condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana, enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality



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is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and The rhythm is 4-4, interspersed now and then with tremulous strings. The patter-song of the introduction appears, and is measures in 5-4. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, strings.

"Der Barbier von Bagdad" was performed for the first time in America, January 3, 1890, at the Metropolitan Opera House, New York: Nureddin, Paul Kalisch; Caliph, Joseph Beck; Cadi, Wilhelm Sedlmayer; the Barber, Emil Fischer; Margiana, Sophie Traubmann; Bostana, Charlotte Huhn. Mr. Seidl, who prepared the performance, was sick, and Mr. Walter Damrosch conducted the opening night.

The first performance of the overture in Boston was at a concert of the Symphony Orchestra, October 27, 1888.

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at a Cecilia concert, May 10, 1888. The singers of the trio were Miss Vorn (sic) Holz, Miss Alice R. Moore, and Mr. George J. Parker. The baritone was Mr. Gardner S. Lamson. The translation and accompaniment for two pianos were made by Arthur Weld.

The scene, "Slumber holds him fast," was produced here at an Apollo

Club concert, February 11, 1891, Mr. G. J. Parker tenor.

The love duet from the second act was sung for the first time in America at the Worcester Festival of 1888, on September 27, by Giula Valda and Max Alvary.

\* \*

Cornelius gave an account of the first performance of "The Barber of Bagdad," at Weimar, in a letter to his sister Susanne: "My work was given to a full house, and there was no other work given.\* The performance was excellent, admirable, when you consider the difficulties of the work. An opposition hitherto unknown in the annals of Weimar hissed persistently from the beginning against the applause. This opposition was prepared, well organized and divided for the purpose. It narrowed the humor of the comedians, but it had no harmful influence over the excellence of the performance. At the end there was a row for ten minutes. The Grand Duke kept applauding, but the hissers, too, kept on. At last Liszt and the whole orchestra applauded. Mrs. von Milde pulled me out on the stage. Dear Susanne, from now on I am an artist, who will be known in wider circles."

Concerto in A minor, for Violoncello and Orchestra, Op. 33.

Robert Volkmann

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854–58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl

\*At the Metropolitan, New York, a ballet, "Die Puppensee," music by Joseph Bayer, was performed as an after piece.



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Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the 'cello begins with the chief theme, Allegro moderato, A minor, 4-4. A new theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A 'cello recitative leads to the second, the song theme. After the chief thematic material is introduced,—there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate 'cello recitative, Allegro vivace, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the 'cello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by

Popper or Klengel is usually used in performance.

The February Century (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York Times. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

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Symphonic Prelude in A minor, No. 5, Op. 11. Roffredo Caetant

Don Roffredo Caetani is the second son of the Duke of Sermoneta, head of the Roman family of Caetani. He studied in Rome with Sgambati and afterward in Germany and at Paris. His Opus 1 was a quartet in D major, published by Schott and Sons. The list of his works includes an orchestral suite, an Intermezzo Sinfonico, symphonic preludes, and chamber pieces. His symphonic prelude in E-flat major, Op. 8, No. 1, was produced by the Philharmonic Society of New York, November 15, 1902. A piano trio by him was performed in Paris in January, 1903.

This prelude is in the form of an Andante, 2-2, and Allegro. It is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three

trombones, one bass tuba, strings.

FANTASTIC SYMPHONY, No. 1, IN C MAJOR, OP. 16A. HECTOR BERLIOZ (Born at la Côte Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio;

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or, The Return to Life). Berlioz has published the following preface\* to the full score of the symphony:—

#### PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

#### PART I.

#### DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that vague des passions, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

#### PART II.

#### A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

#### PART III.

#### SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a Ranz-desvaches in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but she appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

#### PART IV.

#### MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the fixed idea reappears for an instant, like a last love-thought interrupted by the fatal stroke.

#### PART V.

#### WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The beloved melody again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is she who comes to the witches' Sabbath. . . Howlings of joy at her arrival . . she takes part in the diabolic orgy. . . Funeral knells, burlesque parody on the Dies irae. Witches' dance. The witches' dance and the Dies irae together.

\*The translation into English of this preface is by Mr. William F. Apthorp.



In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Ber-In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Now, my friend," wrote Berlioz, "see how I have "Ball Scene." woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees for the first time a woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double idée fixe-obsessing idea-constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

''After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a ranz des vaches, and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

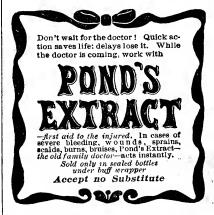
"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that



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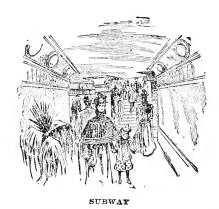
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he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody again appears, as a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last the melody arrives, hitherto always graceful, but now become a trivial and mean dance tune; it is the beloved who comes to the Sabbat to be present at the funeral procession of her victim. is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus sings the prose for the dead, the plain-song (Dies Irae), two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbat, and at its wildest height the dance tune is blended with the Dies Irae, and the dream is at an end."

Mr. Julien Tiersot published in the Ménestrel (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the

character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls le vague des passions" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

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"One evening in the country, he hears two shepherds dialoguing a ranz des vaches: this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

'I am alone in the world,' he says to himself. 'Soon perhaps I shall no longer be alone, But if she should deceive me!'

This mixture of hope and fear, these ideas of happiness disturbed by certain dark forebodings, form the subject of the adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly

characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all

the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by Mr. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

\*\*

What was the origin of this symphony? Who was the woman that

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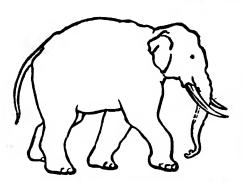
Will be worn longer this season than others,—that is, other gloves.

inspired the music and was so bitterly assailed in the argument sent to Ferrand?

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, in 1800, was seen by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first as Ophelia. Her success was immediate and overwhelming. She appeared as Juliet September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion

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is to be portrayed; I have it all in my head, but I cannot write any-

thing. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for

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my concert the 30th of this month. They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make there go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue.

After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried

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to console himself with his "Ariel," Camille Moke, whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the prix de Rome in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camilla, afterward Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale,"† a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by his marshalling of dates. The family of Camille told him that he must produce an opera before he could marry her; he thought of begging the king to release him from his obligatory years at Rome; he entertained all kinds of wild plans, but at last he determined to give a grand concert at which his cantata "Sardanapale," which took the prix de Rome, and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the 'Mélodies,'‡ the scene 'Sardanapale,' with one hundred musicians for THE CONFLAGRATION, and at last the 'Fantastic Symphony.' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic

\*Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

†Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Miss Moke, was first published in the Gazette Musicale of 1834 and afterward in "Les Soirées d'Orchestre." "Euphonia" first appeared in the Gazette Musicale of 1844, and in it the allusions are more clear.

‡"Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poems by F. Gounet. The set, then entitled "Irlande," was published again about 1850.

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Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Zé n'ai pas besoin d'aller savoir comment il

né faut pas faire." After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson. moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions,—Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brushlike, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures à la girafe, high shell combs, shoulder of mutton

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For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall, and he was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Miss Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear to-day." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met; but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October

3, 1833. It was an unhappy one.

Legouvé knew them well. Let him tell the tragic story: "What Berlioz was at twelve, he remained to the end. Always wounded, always suffering, though not always dumb. One may easily imagine that such a temperament did not lend itself easily to the humdrum existence of home-life or to conjugal fidelity; consequently his marriage with Miss Smithson was not unlike the Pastoral Symphony, which opens with the most delightful spring morning and winds up with the most terrible hurricane. Discord came in a remarkably short time and in a rather singular form. When Berlioz married Miss Smithson, he was madly in love with her; but she herself, to use a term which

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drove him frantic with rage, 'only liked him well enough.' It was a kind of namby-pamby affection. Gradually, however, their common existence familiarised her with the savage transports of her lion, the charm of which began to tell upon her; in short, in a little while, the originality of her partner's mind, the magnetic spell of his imagination, the magnetic influence of his heart, won upon his apathetic companion to a degree such as to transform her into a most affectionate wife; tender regard changed into love, love into passion, and passion

into jealousv. "Unfortunately it often happens that man and wife are like the plates of a pair of scales, they rarely keep balanced; when the one goes up, the other goes down. Such was the case with the newly married couple. While the Smithson thermometer rose, the Berlioz thermometer fell. His feelings changed into a sterling, correct, and placid friendship, while at the same time his wife became imperiously exacting, and indulged in violent recrimination, unfortunately but too justified. Berlioz, mixed up with the whole of the theatrical world in virtue of his position as a musical critic and a composer, was exposed to temptations to which stronger minds than his would have In addition to this, his very title of struggling genius gave him a prestige which easily changed his interpreters into perhaps 'too sympathetic, comforters. Madame Berlioz became too apt to look in her husband's articles for the traces of her husband's infidelity; she even looked for them elsewhere, and fragments of intercepted letters, drawers indiscreetly opened, provided her with incomplete revelations, which sufficed to put her beside herself, but only partly enlightened her. . . . Miss Smithson was already too old for Berlioz when he married her; sorrow in her case accelerated the ravages of time; she grew visibly older day by day instead of year by year, and, unfortunately, the older she grew in features, the younger she grew at heart, the more intense became her love, and also the more bitter she herself became, until it was torture to him and to her, to such a degree, in fact, that one night their young child, awakened by a terrible outburst of indignation and temper on the part of his mother, jumped out of his

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bed and running up to her exclaimed, 'Mamma, mamma, don't do like

Madame Lafarge.'\*

"A separation became inevitable. She who had been Miss Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them.''

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. Jules Janin sang her requiem in a memorable feuilleton.

Berlioz married Marie Recio † early in October, 1854. He told his

son Louis and wrote to his friends that he owed this to her.

The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor and unknown student at Busseto; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn.

The first performance of the work in America was at a concert of

\*The heroine of a famous murder trial that shook Paris.

\*The heroine of a famous murder trial that shook Paris.

†Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the Journal des Débats. She made Henrietta wretched even after she had left her husband. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, the was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial.

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the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard

Musical Association, February 12, 1880.

The symphony has been played here at concerts of the Boston Symphony Orchestra, December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901.

\* \*

The first movement is scored for two flutes, two oboes, two clarinets, two cornets-à-pistons, two trumpets, four horns, four bassoons, kettledrums, and strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft preluding lead to a plaintive theme played by the strings pianissimo. This theme is the melody of a romance composed by Berlioz in his youth, when he was in love with Estelle Gautier, of Meylan, the Estelle to whom, as Mme. Fornier, he turned in his bitter last years, addressed extraordinary letters (published a year or two ago by the Revue Bleue, Paris, and entitled "Une Page d'Amour Romantique''), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor. for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at la Côte Saint-André, is now preserved in the Musée Berlioz. Lively passage-work leads to another broad and melodious theme, sung by flute, clarinet, and horns, in octaves. The first theme is repeated by the violins in octaves over harmonies in the other strings, with contrapuntal figuration in flute and clarinet. This period becomes melodically more and more vague, and ends with a long organ-point on A-flat, over which horns give out fragments of melodic phrases against ar-

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peggios in muted violins, pizzicato notes in the violas, and strange harmonies in flutes and clarinets. The main body of the movement, Allegro agitato e appassionato assai, C major, 4-4 (but really 2-2 time), begins with orchestral exclamations answered by a pianissimo echo and followed by soft chords that lead to a full cadence. the first theme, the Fixed Idea, the melodic image of the loved one of the dream. It is given out by first violins and flute in unison, without accompaniment at first, but it is soon accompanied by staccato chords in the other strings. This theme is long and curiously constructed. There is a transitional subsidiary period, and a short climax, ending with a modulation to G major, leads to the announcement of the second theme, the thesis of which is identical with the opening figure of the Fixed Idea. The new portion of the second theme keeps interrupting attempted repetitions of the Fixed Idea. The development is scanty. The free fantasia begins with developments on the first figure of the Fixed Idea against a counter-figure in the wood-wind taken from the same theme. Fragments of the second theme follow. A climax leads to a long rest, and after a horn note and agitation of the second violins the Fixed Idea is sung in G major. The working-out continues, and there is a long contrapuntal climax. The third part begins with a fortissimo return of the Fixed Idea. The coda follows almost immediately, and toward the end the first section of the Fixed Idea is repeated, pianissimo, over sustained harmonies in the other strings.

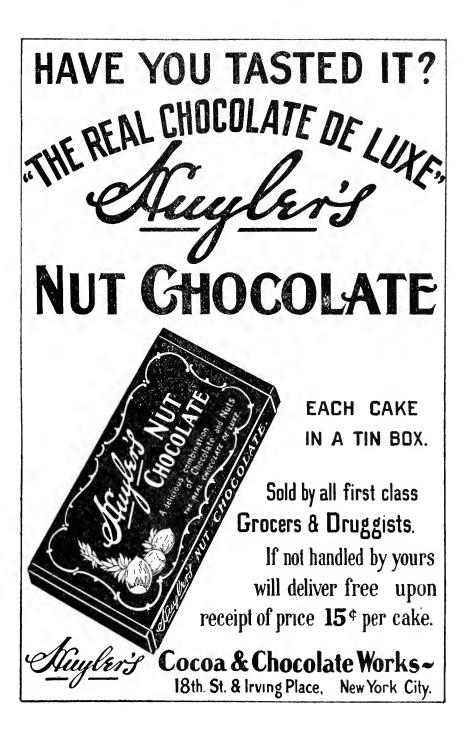
II. The Ball Scene is scored for two flutes (one interchangeable with piccolo), one oboe, two clarinets, four horns, two harps, strings. Allegro non troppo, A major, 3-8. It begins with a short introduction. The main body begins with a waltz melody in A major in the first

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violins over a conventional waltz accompaniment in the other strings. Harps enrich with arpeggios. An episodic passage follows, and the thesis of the waltz theme returns with a brilliantly varied accompaniment. There is a transitional passage leading to what may be called a trio, F major. Wood-wind instruments sing the Fixed Idea in waltz rhythm. The violins weave in phrases from the waltz as a contrapuntal accompaniment. There is a return to A major, and the waltz is repeated. There is a brilliant coda, più animato, on a new figure

The Scene in the Fields is scored for two flutes, two oboes, (the second is interchangeable with English horn), two clarinets, four horns, four bassoons, four kettledrums (each one played by a separate player), strings. It opens Adagio, F major, 6-8, with an imitative pastoral dialogue between oboe (behind the stage) and English horn Then follows the chief theme of the movement, a (in orchestra). melody sung in unison, then in thirds, by violins and flutes. The second theme, of a plaintive character, follows, and a figure heard in the introduction of the first movement is developed. A modulation to C major brings a return of the chief theme, sung by violas, 'cellos, bassoons. The development grows more passionate. Fragments of the Fixed Idea appear now and then in flute and oboe. The storm subsides. The clarinet sings phrases of the chief theme, which is repeated as a whole in C major by the second violins. In the coda the first measures of the chief theme are worked up in canonical imitation against similar imitations on the first figure of the Fixed Idea. A reappearance of a figure from the second theme leads to a decrescendo and at last to

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silence. The English horn takes up its part of the opening pastoral dialogue, but its phrases are answered by low thunder in the kettle-drums played in harmony. A sigh of the strings against a horn note

brings the end.

The March to the Scaffold is scored for two flutes, two oboes, two clarinets, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, snare-drum, big drum, cymbals, strings. It opens pianissimo, Allegretto non troppo, G minor, 4-4, with rumblings in the kettledrums and basses (pizzicato). There are wild calls on wind instruments. The first theme is in the 'cellos and double-basses. The bassoons enter with a weird counter-theme. The theme is taken up by violins against a contrapuntal bass in the other strings and a rumbling in the kettledrums, while the full orchestra exclaims between phrases. theme is worked up in contrary motion, the heroic second theme is played by all the wind instruments, B-flat major. There is a repeat. which leads back to the beginning of the movement. The first theme is worked out tumultuously by full orchestra. Some of the harmonic progressions led Berlioz to add a footnote: "There is no misprint The climax is cut short by the first phrase of the Fixed Idea (clarinet, pianissimo), which in turn is cut off by an orchestral crash. answered by rolls of drums.

The Scene of the Sabbat is scored for one piccolo, one flute, two oboes, one small E-flat clarinet, one clarinet, four horns, two cornetsà-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, one big drum (set on end and played

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upon with kettledrum sticks by two players), cymbals, strings. It begins with an introduction, Larghetto, C major, 4-4, which leads to a short allegro in the same key, 6-8, in which the clarinet gives out the Fixed Idea in the "rhythm of a mean dance tune." There are orchestral shrieks (1-1 time), and there is another allegro in E-flat major. 6-8, in which the E-flat clarinet, soon doubled by piccolo, squeaks out the Fixed Idea. The score becomes fuller, and a sort of recitative (basses and bassoons) introduces the main body, Allegro, C minor, .6-8. Bells toll on C and G. There are hints at the theme of the Witches' Dance. Bassoons and ophicleides begin intoning the Dies Irae, which is parodied by horns and trombones. A short transitional passage, with a hint at the dance, leads to the dance itself, C major, fugato. This fugue—for Schumann said Berlioz "need not have been so modest as to call it a fugato"—is developed at some length. is a fortissimo return of the Dies Irae in the wind instruments, and strings and flutes go on with the development of the fugal dance. There is a wildly fantastical coda, and the full orchestra gives a distorted reminder of the Fixed Idea.

The symphony is dedicated to Nicholas I. of Russia.

ADDITION. Add to the list of musical pieces inspired by Walt Whitman's poetry which was published in the programme-book of January 20, 21, "O Captain! My Captain," song for bass voice by Charles Fonteyn Manney.

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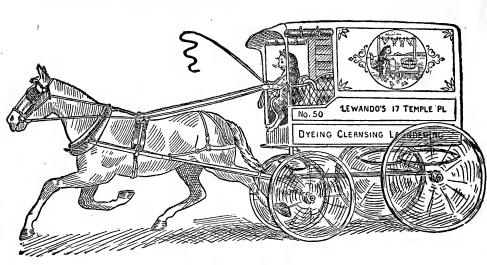
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	SONATA in D					•				Mozart		
II.	TROIS PRÉLUDES : Op. Op. Op. Op.	28, No.										
	QUATRE MAZURKAS:	Эр. 33, ; Эр. 63, :		/								
		Op. 67, I Op. 59, I				:				Chopin		
	NOCTURNE, Op. 9, No. 1			1								
	DEUX ÉTUDES: Op. 10, Op. 10,											
	BALLADE, Op. 52			-								
III.	OVERTURE TO TANNI	HAEUS	ER	<b>'.</b>					Wagn	er–Liszt		
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b. Prelude, Op. 17, No. 21 .		b. Etude, D-flat							
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Faschingsschwank aus Wien .	. Schumann	Etude, D-flat major		. Liszt
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#### PROGRAM, Monday, January 30

1. Concerto, E major .									Bach	
2. Concerto, E minor .					•	•			Mendelssohn	
3. a. Air			•						Bach	
b. Siciliano and Corrent										
c. Fugue, D major.									Tartini (1092-1770)	
4. "Non più mesta" .				•					Paganini	
<del></del>										

			PRO	OGR	<b>NA</b>	ī, T	hur	sday	, Fe	bru	ary	2				
I.	S	onate, E majo (Prelude —	•	e en 1	Ronde	au		t Sch	uman	ın)			•	•	Bach	
2.	a.	Melodie													Gluck	
	ь.	Prelude and	Allegro									Pug	nani	(172	7-1803)	
	с.	Sarabande a	and Alle	gro								Co	relli	(165	3-1713)	
	d.	Variations o	n a The	me o	f Core	elli						Ta	rtini	(1692	2-1770)	
3.	F	ugue, A mino	or .		,										Bach	
4.	a.	Two Slavish	Dances	(En	ninor	and	A ma	ijor)							Dvorák	
	b.	Scherzo, C r	ninor										Ts	chail	kowsky	
		Polonaise, D														

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Monday Evening, February 6,

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FOURTH CONCERT by the

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OTTO ROTH . Second Violin
EMILE FERIR . . . Viola
RUDOLF KRASSELT . . 'Cello

#### PROGRAMME

1. QUARTET in F major (Koche	el, No. 590)	•	Mozart
2. TRIO in B-flat, Op. 97			Beethoven
3. QUINTET in F minor, Op. 34	ļ		Brahms

## Mr. d'ALBERT assisting

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#### - Program -

ı.	OVERTURE, "Egmont," Op. 8	34					•	Beethoven
2,	CONCERTO (No. 3, B minor)  Allegro appassionato  Andante quasi allegretto  Finale: Con brio	•	•	•	•	•	•	Saint-Saëns
		M.	Ysa	YE				
3.	CONCERTO (E-flat)  Allegro moderato Un poco adagio	•	•			:		Mozart
	Rondo: Allegretto	M.	YSA	YE				
4.	Scherzo from "Midsummer	Nig	ht's	Drear	m "	•		Mendelssohn
5.	SCOTCH FANTAISIE .							Bruch
	Introduction: Grave Adagio cantabile Scherzo: Allegro Andante sostenuto Finale: Allegro guerriero							
		$\mathbf{M}$ .	$\mathbf{Y}_{SA}$	YΕ				

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## Fourth Concert

#### **PROGRAMME**

Brahms . . . Quartet in A minor, Op. 51, No. 2

Debussy . . . Two movements from Quartet in G minor, Op. 10

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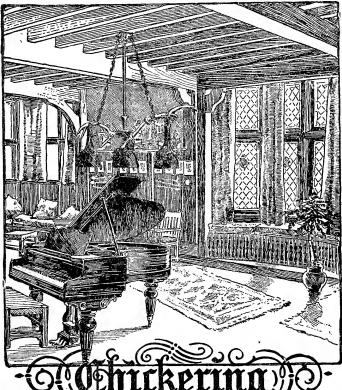
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Goldmark Overture, "In Italy," Op. 49. First time

Pianoforte Concerto in E major (in one movement), d'Albert No. 2, Op. 12. First time

"Invitation to the Dance," Rondo Brillant Weber (Orchestrated by HECTOR BERLIOZ.)

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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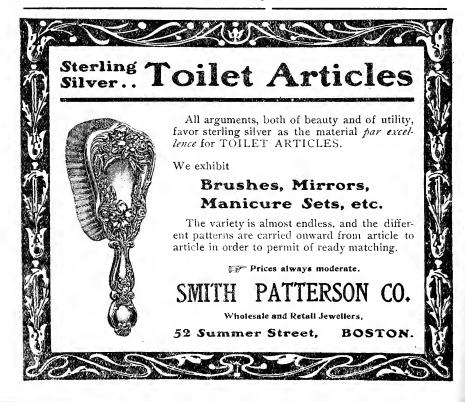
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"In Italy," Overture for Orchestra, Op. 49. Carl Goldmark (Born at Keszthely, Hungary, May 18, 1830; now living in Vienna.)

Goldmark's overture, "In Italien," was produced at a Philharmonic Concert, led by Ernst Schuch, in Vienna on January 24, 1904. The first performance in America was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, December 3, 1904.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

Allegro con fuoco, C major, 4-4 (12-8). There is no introduction, but after a measure of bassoons, kettledrums, and basses the chief theme, of a gay character, is announced by violins and wind instruments. This is developed by full orchestra. The second theme, of a gentler nature, is sung (Ruhig, A-flat) by solo oboe, accompanied by bassoons, horns, harp, triangle, and tambourine, and there is a countermelody in 'cellos and double-basses. This theme is developed, and the chief theme, is developed with it, something after the manner of the stretto in a fugue, until the slow section is reached.

Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this section recalls in its mood the "Sankuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

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A crescendo in the form of an organ-point on the dominant G leads to a repetition of the Allegro con fuoco, but in the course of this Allegro there are reminiscences of the motives of the slow section, which are combined with the two themes of the Allegro.

The father of Eugen D'Albert—baptized Eugène François Charles d'Albert—was Charles d'Albert (1809-66), a German by birth, who was once widely known as a composer of dance music. He was also He married an English woman at Newcastle-ona teacher of dancing. Tyne. The son at the age of twelve was elected Queen Victoria scholar at the National Training School of Music, London, and his teachers were Ernst Pauer, Prout, Stainer, and Arthur Sullivan. He played Schumann's pianoforte concerto at the first public concert of this institution (June 23, 1879), and his Concert Overture in C major was then performed. He played at important concerts in London in 1880 and 1881, and on October 24 of the latter year he played his first pianoforte concerto at a Richter concert. That same year he was elected Mendelssohn scholar. Richter took him to Vienna, where he studied, and in the spring of 1882 he played his first concerto at a Philharmonic concert in that city. He went back to England, but stayed there only a short time, for he had determined to make Germany his home. studied with Liszt, and in 1882 was made court pianist to the Grand Duke of Weimar. He played in Berlin early in 1883, and then began the life of a wandering virtuoso, a life interrupted at times by periods devoted wholly to composition.

His chief works are as follows: OPERAS: "The Ruby" (Carls-

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ruhe, 1893). "Ghismonda" (Dresden, 1895). "Gernot" (Mannheim, 1897). "Die Abreise" (Frankfort, 1898). "Cain" (Berlin, 1900). "The Improvisatore" (Berlin, 1902). "Tiefland" (Prague, 1903). Flauto Solo (not yet performed). Vocal: "Der Mensch und das Leben," for six-part chorus and orchestra, Op. 14 (1893). fräulein," scena for soprano and orchestra, Op. 15. "Wie wir die Natur erleben," Op. 24, for soprano solo and orchestra. "Venushymne," for tenor solo, chorus, and orchestra, Op. 26. "Zwei Lieder," with orchestra, Op. 25. Eight unaccompanied part-songs for male chorus, Op. 23; and many songs. Instrumental: Symphony in F major, Op. 4. Overture to Grillparzer's "Esther," Op. 8 (1888). Two Concertos for pianoforte,—No. 1, in B minor, Op. 2; No. 2, in E major, Op. 12. Concerto for violoncello, Op. 20. String Quartet, No.1, in A minor, Op. 70. String Quartet, No. 2, in E-flat, Op. 11. Pianoforte Sonata in F-sharp minor, Op. 10. Suite in D minor, for pianoforte, Piano pieces.

Performances at concerts of the Boston Symphony Orchestra in Boston: Symphony in F major (first time in America), December 3, 1892; overture to "Esther," February 2, 1894; prelude to "The Ruby," November 30, 1895, November 29, 1902; Concerto for violoncello (Mr. Schroeder), March 9, 1901; overture to "The Improvisatore," February

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His String Quartet in E-flat major, No. 2, Op. 11, was played here by the Kneisel Quartet, for the first time in America, December 4, 1893.

Mr. d'Albert first visited America with Pablo de Sarasate, the distinguished violinist, who then came here for the second time. d'Albert's first appearance in Boston was in Music Hall, November 27, 1800, when he played with orchestra Chopin's Concerto in E minor and solo pieces by Grieg, Rubinstein, and Strauss-Tausig. On November 30 he played Liszt's Concerto in E-flat major and solo pieces by Grieg and Liszt,—the latter's "Don Juan" fantasia. On December 10 he played Beethoven's Concerto in G major and pieces by Chopin, Grieg, Liszt. He gave recitals in Music Hall on December 16, 18, 21, in the course of which he played his transcription of Bach's Passacaglia for organ. He returned to Boston in May, 1890, with Sarasate. May I he played pieces by Beethoven, Schumann, Grieg, Liszt, Rubinstein, and on May 3 the programme included several pieces by Chopin.

His second visit was in 1892. He played Beethoven's Concerto in E-flat major at a Symphony Concert on March 12 of that year. On April 18 he gave a "Beethoven programme" in Music Hall; on April 20 he played his transcription of Bach's Prelude and Fugue in D major for organ; his last recital was on April 23. On April 19 he played at a Kneisel Quartet concert in Cambridge.



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It is seldom so much sane criticism is condensed into so few pages. It is a masterly review of the symphony.—Philadelphia Inquirer.

His book is a small one, but it is pithy, and may be accepted as the summary of the beliefs of a man who has passed his years of maturity in close scrutiny of the scores of the masters.— New York Sun.

The translation has been sympathetically done. Weingartner says that no reader of this edition will suffer from the false impression which was read into his first edition,—that he considers further development of the symphony impossible. The book gives a concise and interesting comment on the composers.—*Eoston Journal*.

Musicians and students should read this little book carefully and thoughtfully. It is a veritable oasis in the midst of the multitude of technical books pouring from the press.—Carl G. Schmidt.

In this book Weingartner has done something to clear the musical atmosphere, though some will not like the way their favorites have been treated, however just that treatment may be. The great musicians since Beethoven pass in review, and the reader will gladly acknowledge his obligations for such expert help in learning to know them better.—Lutheran Observer.

The book is of convenient size, neatly bound, and printed in large, clear type. An excellent portrait of the author serves as a frontispiece. Price, \$1.00.

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(Born at Glasgow, April 10, 1864; now living at Berlin.)

This concerto was composed in the summer of 1892, the summer that saw the completion of his opera, "The Ruby,"\* and also the composition of his string quartet and pianoforte sonata. It was then announced that the work would be produced in Berlin with Mme. Teresa d'Albert-Carreño as pianist, and she did play it in Berlin, with her husband as conductor, at a Philharmonic Concert, January 9, 1893, but the first performance was in Bremen, where Mr. d'Albert played it November 29, 1892.

The concerto is in four sections, but it is best described as a concerto in one movement, for the sections are divided only by slight pauses, and they are bound together by the identity of the themes, which, however, present in these sections a varied rhythmic appearance.

Lebhaft (Allegro), E major, 4-4. The full orchestra begins with the first and jubilant theme. The pianoforte enters in the fifth measure with a second one, also of a joyous nature. These are the fundamental themes of the concerto. A song theme is added, which is sung alternately by orchestra and pianoforte. They develop it and lead back to the first motive, now in G-sharp minor, to which the pianoforte answers with the second motive, B major. There is development as before, until the song theme in the orchestra leads to a new theme for the pianoforte, "a little quieter and with great expression." This motive is then sung by the clarinet, later by the violas, until a false cadence leads to the first motive (wind instruments, marcato). The pace grows constantly faster. The first theme is counterpointed by the second, and there is a powerful crescendo, which concludes in

\*"The Ruby" was produced at Carlsruhe, October 12, 1803.



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F-sharp minor. The song motive is sung by the horn accompanied by strings *sul ponticello* and by the pianoforte with chord passages. The horns bring back the first motive, *piano*, the strings answer with the second.

Langsam, G major, 3-4. The movement opens with a broad cantilena, to which the strings oppose a motive, the second, which is repeated by the pianoforte "con grazia." After modulations, D major, F major, A-flat major, A major, the tonality of D major is established, and the strings play in unison a theme, the third in this section, which is repeated by pianoforte. The second theme returns, accompanied by figures in the solo instruments, then the first theme returns (horns, then oboe and strings), and finally the third theme (flute, horn, and 'cellos). A false cadence leads to the next section.

Sehr lebhaft. This section has a scherzo character. The themes are rhythmic transformations of preceding motives. At the end of the scherzo a short tutti leads to E major. The first two themes of the first section are used, and after episodic treatment of other preceding themes there is a crescendo, which ends in a triumphant manner with the unison theme of the second section (full orchestra) and the first theme of the concerto (pianoforte).

This analysis is based on a sketch prepared by the composer for the programme-books of the Philharmonic Orchestra Concerts, Berlin (January 9, 1899—November 28, 1904).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The concerto is dedicated to Mme. Pauline Erdmannsdörfer-Fichtner.\*

\*She was born (Vienna, June 28, 1847) Pauline Oprawill, but she took the name of her adoptive father, Fichtner. In 1870-71 she studied with Liszt, and in 1874 married Max Erdmannsdörfer, a celebrated conductor (born at Nuremberg, June 14, 1848). She was known in European cities as an accomplished pianist, and was made court pianust at Weimar and at Darmstadt. She taught at Munich with much success.



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"Invitation to the Dance," Op. 65 . . Carl Maria von Weber

(SCORED FOR ORCHESTRA BY HECTOR BERLIOZ.)

(Weber born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826. Berlioz born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

"Aufforderung zum Tanze," rondo brillant for the pianoforte, was composed at Klein-Hosterwitz, near Pillnitz, and the autograph manuscript bears the date July 28, 1819. Weber's diary tells us that the work was fully sketched July 23, and completed on the 28th. It is dedicated to "his Caroline."\* Weber's wife gave F. W. Jähns curious information about the programme of the opening movement, the moderato. According to her story, when her husband first played the rondo to her, he described the measures of the moderato: "First approach of the dancer (measures 1–5); evasive reply of the lady (5–9); his more urgent invitation (9–13) (the short appoggiatura C and the long A-flat are here especially significant); her present acceptance of his proposal (13–16); now they talk together; he begins (17–19); she answers (19–21); he with more passionate expression (21–23); she still more warmly agreeing (23–25); now there's dancing! his direct address with reference to it (25–27); her answer (27–29);

\*Caroline Brandt, Weber's wife, was born at Bonn, November 19, 1796. She died at Dresden, February 23, 1852. She was a distinguished ingénue in opera and drama at Prague, but she left the stage when Weber married her, in 1817, and entered on his duties as conductor at the Dresden Royal Opera House.

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their coming together (29-31), they take their position; awaiting the beginning of the dance (31-35); the dance; Finale, her thanks, his answer,—stillness." Both Ambros and Riehl have written glowingly about this dance "which symbolizes the dance as a poetic idea." Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The "Invitation" changed the whole character of German dance music, they say, and raised it to a higher level.

From a sketch owned by Jähns it seems as though Weber began composition with the section in F minor, and then wrote from the beginning of the Allegro vivace to this F minor section. The work was published toward the end of July, 1821.

There have been many arrangements of the rondo, from orchestral version to transcription for zither. The rondo has been arranged for soprano voice and pianoforte,—with Italian text, "Vieni, o cara," and with German text, "Hörst du nicht." The more conspicuous arrangements are these:—

- I. For pianoforte solo by Adolph Henselt, for concert use, in which the pianoforte is treated in a larger and more modern style than Weber's.
  - II. For grand orchestra by Hector Berlioz.

III. For two pianofortes, eight hands, by Otto Dresel. This

version was popular in Boston in the sixties.

IV. For pianoforte solo, with arabesques for concert performance, by Carl Tausig. Tausig's harmonies are often unlike Weber's, and in the figuration of certain passages Weber's ideas are overloaded with embroidery. The moderato coda is omitted.

V. For grand orchestra by Felix Weingartner. To quote his own words: "The so manifoldly complex and expressive apparatus of the orchestra directly challenges us to bring Weber's themes, which stand side by side over and over again, into a more intimate relation to one another, to let the separate motives 'invite' one another 'to the dance,' until they all whirl together in an artistically graceful measure; that



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is, to treat Weber's wholly homophonic piece polyphonically, while completely preserving the melody, and work it up to a climax in a combination of all its motives." This version was played here at Symphony Concerts, March 13 and October 30, 1897.

Weber's rondo is in D-flat. It begins with a moderato, 3-4; the dance is an Allegro vivace in waltz time; and there is a moderato coda.

Berlioz made his transcription in 1841 for a performance of "Der Freischütz" at the Paris Opéra.

I had just got back, said Berlioz, from this long peregrination in Germany, when Mr. Pillet, director of the Opéra, formed the project of mounting the "Freischütz." But the musical numbers in this work are preceded and followed by prose dialogue, as in our opéra-comiques, and as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. Mr. Pillet proposed this task to me.

"I don't think," I answered him, "that the recitatives you wish ought to be

added to the 'Freischütz'; still, as this is the conditio sine qua non of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the 'Freischütz' shall be given absolutely as it stands without changing anything either in the libretto or the music.''

"That is just what I intend to do," replied Mr. Pillet; "do you think me the man

to renew the scandals of 'Robin des Bois'\*?"
"Very well. In that case, I'll set to work."

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the "Invitation à la valse," and scored that remaining

piece for orchestra. \*Such was the name of an outrageously "mutilated, vulgarized, tortured, and insulted" version of "Der Freischütz," arranged with words by Castil-Blaze and Sauvage, and produced at the Odéon, December 7.

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"Der Freischütz," French text by Emilien Pacini and Hector Berlioz, was produced at the Paris Opéra, June 7, 1841. Agathe, Mme. Stoltz; Annette, Miss Nau; Max, Marié; Gaspard, Bouché; Kilian, Massol; Kouno, Prévost.

Berlioz's transcription was introduced into the performance of Weber's "Euryanthe" at the Théâtre Lyrique, Paris, September 1,

1857.

The transcription is in D major. In the moderato the 'cellos invite, and the wood-wind responds. The piece is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, kettledrums, two harps, strings.

The piece was played in Boston as early as October 22, 1853.

"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,\* 1844; now living in St. Petersburg.)

This suite was published in 1889.

The first performance of the suite in Boston was at a Symphony Concert on April 17, 1897.

\*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

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The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,\* persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

- "I. The Sea and Sindbad's Ship.
- "II. The Story of the Kalandar-Prince.
- "III. The Young Prince and the Young Princess.
- "IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajíb, son of Khazíb; for the magnetic mountain which shipwrecked Sinbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon

\*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

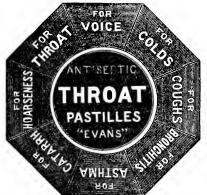
†Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár, and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.



ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been striken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury



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and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

#### I. THE SEA AND SINDBAD'S\* SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords

\*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character-lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos pizz. introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

#### II. THE STORY OF THE KALANDAR\*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change

\*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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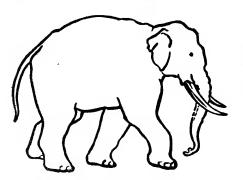
to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet. now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gavly.

### III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8.

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There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall, The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzan-

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tines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."\*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the

\*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.\*

> Or, sailing to the Isles Of Khaledan, I spied one evenfall A black blotch in the sunset; and it grew Swiftly . . . and grew. Tearing their beards. The sailors wept and prayed; but the grave ship, Deep laden with spiceries and pearls, went mad, Wrenched the long tiller out of the steersman's hand, And turning broadside on, As the most iron would, was haled and sucked Nearer, and nearer yet; And, all awash, with horrible lurching leaps Rushed at that Portent, casting a shadow now That swallowed sea and sky; and then Anchors and nails and bolts Flew screaming out of her, and with clang on clang, A noise of fifty stithies, caught at the sides Of the Magnetic Mountain; and she lay, A broken bundle of firewood, strown piecemeal About the waters; and her crew Passed shrieking, one by one; and I was left To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

\*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sinbad, is wrecked by a magnetic mountain. Serapion, the Moor (1470), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors." Book II., chapter ii.): "But this assertion, how positive, seever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxvii.): Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, as seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the Pall Aull Gazetle wrote not long ag hagheter rocks, when unter full sain. The Bellin tortesplatent of the Tail Man Joseph when bell long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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The captain said to Ajíb in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy Wave motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more ery on the march theme of the second movement. quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almightv Allah," fades with the vision and the final note of her violin.

\* \*

This composer is known in Boston chiefly by orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; the overture to "The Bride of the Tsar," November 15, 1902, April 16, 1904.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg,

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For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,\* and he was one of the group-Borodine, Moussorgsky, Cui, were the others-who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, now led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodine wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began

\*Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodine, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodine, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodine. And when, in 1881. Nikisch conducted "Antar" at the Magdeburg festival, it was Borodine who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff," for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better

†Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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<sup>\*</sup>Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

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understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau\* he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

\*She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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Let us make you a book-plate Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

\* \*

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the Mercure de France, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the





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other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles This 'symphonic suite' is rather a triple rhapsody in of the harim. the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metaniorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the

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See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Im-

pressions Musicales et Littéraires," pp. 97-140).



Tschaikowsky wrote in a letter to Mrs. von Meck (dated San Remo, December 24, 1877): "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all othermusicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded: that the scorn of school and classical music and

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the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examina-The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into the worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear-as you justly say-the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade" and his "Capriccio Espagnol," orchestral works of gorgeous color and bold imagination, and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. See, for instance, his curious letter to Rinisky-Korsakoff dated April 6, 1885, in which he explained the bitterness of his review of the latter's text-book on harmony. Tschaikowsky gave as a reason that he himself disliked to give instruction in harmony; for he found all explanations of the

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science inadequate and believed it impossible to invent sound principles for the class-room. "For ten years I have taught harmony, and during these years I have hated my classes, my pupils, my own textbook, and myself as a teacher." In 1886 he wrote Rimsky-Korsakoff that the latter's "Spanish Caprice" was "a colossal masterpiece of instrumentation: you can consider yourself the greatest contemporary master." He wrote in his diary of 1887: "I read Korsakoff's 'Schneewittchen,'\* and was enchanted by his mastery; I even envied him, and I should be ashamed of this." In a letter to Glazounoff written from Berlin, February 15, 1889, we find Tschaikowsky giving an interesting account of Russian music in Germany. "A great many ask information about you. They know that you are still very young, and they are always surprised when I tell them that you were fifteen years old when you wrote your symphony in E-flat major, which is well known here since the performance at the festival.† Klindworth purposes to perform something Russian at his Berlin concert. I recommended him Rimsky-Korsakoff's 'Spanish Caprice' and your 'Stenka Razine.'"

\*"The Snow Maiden." a fantastic opera in a prologue and four acts. book based on a poem by Ostrow-ski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882.

†The Festival of the Allgemeiner Deutscher Musik Verein at Weimar in 1884, when Glazounoff's symphony was performed under the direction of Müller-Hartung. But either Tschaikowsky or Juon, the translator of Modest Tschaikowsky's Life of his brother, erred, for the tonality of this symphony is E major, not E-flat major. No. 4, was not composed until 1893.

‡"Stenka Razine," a symphonic poem, Op. 13, was performed in Boston at a Chickering Production Concert, Mr. Lang conductor, on March 23, 1904.

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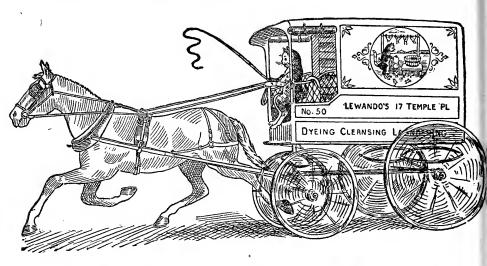
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#### PROGRAMME.

Mozart .			Overture, "Marriage of Figaro"
Bruch		•	Serenade for Violin and Orchestra. First time
Richard Stra	uss	•	. "Till Eulenspiegel's Merry Pranks"
César Franck	ζ.		Symphony in D minor

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WEDNESDAY EVENING, FEBRUARY 15, at 8

PRO	GRAM	
Faschingsschwank aus Wien, R. Schumann	Fantaisie, Op. 78	. Schubert
Gavotte, B minor . Bach-Saint-Saëns	Ballade, A flat, Op. 47 .	. Chopin
Pastorale Scarlatt		. Chopin
	Étude, Op. 25, No. 1 .	. Chopin
	Étude, Op. 10, No. 5 .	. Chopin
Rhapsodie, G minor, Op. 79 . Brahms	Polonaise, A-flat, Op. 53	. Chopin
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## TUESDAY AFTERNOON, FEBRUARY 21

at three

#### **PROGRAM**

Chopin .								Sona	ta, B minor
H. F. Gilbert							Α	VERL	AINE Mood
	" Donc	ce ser	a par un	clair	jour	d'été "			
A. Alphéraky			_				Sér	énade	Levantine
Gabriel Fauré									[mpromptu
Rosenthal .				V	ariati	ions o	n an	Origi	nal Theme
Bach-Philipp									Adagio
Ch. M. Widor									Volkslied
E. Chabrier							Bo	urrée	Fantasque

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			PROG	KAM				
1. Concerto				4 (a) Air .				Bach
								Massenet
3. Grand Fanta	sie	•	. Servais	(c) Perpetuu	m Mo	bile	•	Paganini

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Prelude et Fugue, E minor .	Mendelssohn	Melody		Paderewski
Perpetuum Mobile	. Weber	Serenata		Leschetiski
Faschingsschwank aus Wien .	. Schumann	Etude, D-flat major		. Liszt
Barcarolle, G minor	Rubinstein	Valse, Op. 34, No. 1		Moszkowski
Polonaise (Le Bal Suite)	itabinstein			

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#### **PROGRAMME**

Ι.	IRIO in B-flat, Op. 97.	٠	•	٠	Beethoven
2.	QUARTET in D minor, Op. 76				Haydn
3.	QUINTET in F minor, Op. 34				Brahms

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#### - Program -

I.	OVERTURE, "Egmont," Op. 8	34			•		Beethoven
2.	CONCERTO (No. 3, B minor) Allegro appassionato Andante quasi allegretto Finale: Con brio		Ysay	YE	٠		Saint-Saëns
3.	CONCERTO (E-flat) .  Allegro moderato Un poco adagio Rondo: Allegretto	М.	Ysa	Ye			Mozart
4.	Scherzo from "Midsummer	Nig	ht's ]	Dream	ı "		Mendelssohn
5.	SCOTCH FANTAISIE  Introduction: Grave Adagio cantabile Scherzo: Allegro Andante sostenuto Finale: Allegro guerriero	•	٠	٠		٠	Bruch

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Brahms . . . Quartet in A minor, Op. 51, No. 2

Debussy . . . Two movements from Quartet in G minor, Op. 10

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Dvorák	•		Overture, "Carneval"
Wieniawski			Concerto in D minor, No. 2, for Violin and Orchestra, Op. 22
Berlioz			Second Movement from Fantastic Symphony
Beethoven			Symphony No. 5

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### **Programme**

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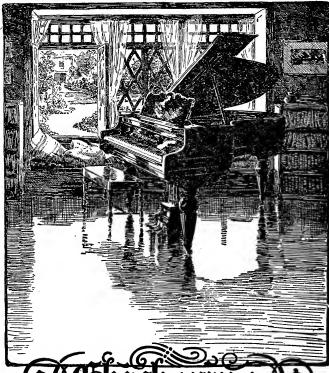
## FIFTEENTH REHEARSAL and CONCERT

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE.

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FRIDAY AFTERNOON, FEBRUARY 10, at 2.30 o'clock.

SATURDAY EVENING, FEBRUARY 11, at 8.00 o'clock.

#### PROGRAMME.

Mozart . . Overture to the Opera, "The Marriage of Figaro"

Bruch . Serenade in A minor, for Violin and Orchestra, Op. 75. First time

- I. Andante con moto.
- II. Allegro moderato, alla marcia.
- III. Notturno: Andante sostenuto.
- IV. Allegro energico e vivace.

Richard Strauss . "Don Juan," Tone-poem (after N. Lenau), Op. 20

César Franck

Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

#### SOLOIST:

#### Miss MARIE NICHOLS.

There will be an intermission of ten minutes after the "Don Juan" selection.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO."
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,\* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The Wiener Zeitung (No. 35, 1786) published this review: "On Monday, May 1, a new Italian Singspiel in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, Emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remod-

elled English version, in New York on May 3, 1823.

The overture is scored for two flutes, two oboes, two clarinets, two

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<sup>\*</sup>Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been improvvisatore, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of Annales Dramatiques, 1809—was severely censured. Grimm, in his "Correspondance Littéraire' (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manuers and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him

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[Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar\* offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"' 'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written

for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should

have written only one drama in Vienna.'

"True; but I have already forbidden the German company to

play this piece, "Figaro.",

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a \*Da Ponte refers here to Baron Wezlar.

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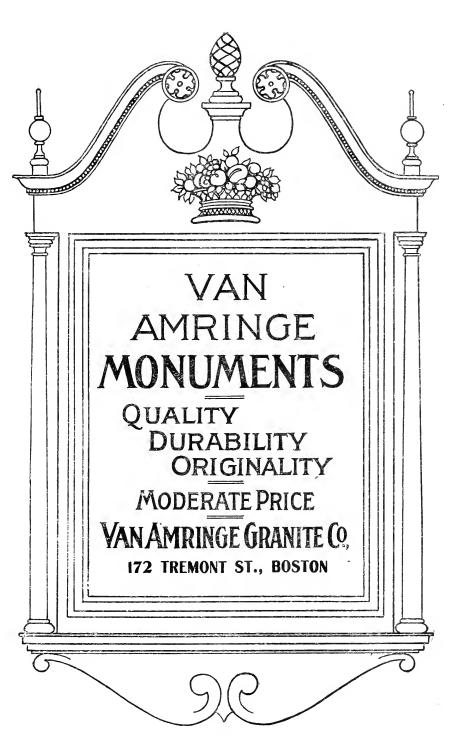
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word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to

the copyists.'

' A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."



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It is seldom so much sane criticism is condensed into so few pages. It is a masterly review of the symphony.— Philadelphia Inquirer.

His book is a small one, but it is pithy, and may be accepted as the summary of the beliefs of a man who has passed his years of maturity in close scrutiny of the scores of the masters.— New York Sun.

The translation has been sympathetically done. Weingartner says that no reader of this edition will suffer from the false impression which was read into his first edition,—that he considers further development of the symphony impossible. The book gives a concise and interesting comment on the composers.— Boston Journal.

Musicians and students should read this little book carefully and thoughtfully. It is a veritable oasis in the midst of the multitude of technical books pouring from the press.— Carl G. Schmidt.

In this book Weingartner has done something to clear the musical atmosphere, though some will not like the way their favorites have been treated, however just that treatment may be. The great musicians since Beethoven pass in review, and the reader will gladly acknowledge his obligations for such expert help in learning to know them better.— Lutheran Observer.

The book is of convenient size, neatly bound, and printed in large, clear type. An excellent portrait of the author serves as a frontispiece. Price, \$1.00.

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Miss Marie Nichols, violinist, was born in Chicago. She came to Boston in 1885. Her first teacher was William Rhode, but when she was about eight years old she began to take lessons of Emil Mollenhauer. It was due to his advice and encouragement that she determined to become a professional violinist, and, though she afterward studied in Europe, she looks on him as her teacher, the one that formed and shaped her. She made her first appearance in public with the Boston Festival Orchestra at a Municipal Concert in Music Hall, Boston, in the season of 1899–1900, when she played Lalo's Symphonie Espagnole. In 1901 she was solo violinist of a company managed by Mr. George W. Stewart, which gave concerts in cities of the West and the Southwest.

Miss Nichols went to Berlin in September, 1902, and studied there six months with Carl Halir. She gave a concert with the Philharmonic Orchestra in Berlin, October 19, 1903, when she played Bruch's Serenade and a concerto by Vieuxtemps. She studied in Paris for ten months with Joseph Debroux. She gave a concert in London, November 2, 1903, and in Paris, December 14, 1903. She returned to America soon after, and played at Washington, D.C., January 17, 1904, with the local symphony orchestra, New York, St. Louis, and other cities. She gave her first recital in Boston on March 15, 1904. This season she has been playing in cities of the United States and Canada.

Serenade for Violin and Orchestra, Op. 75 . . Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

Bruch composed this serenade in the summer of 1899, when he was sojourning at Bergisch-Gladbach. It was published in 1900. The first performance\* was by Joseph Debroux† at Berlin, November 30,

\* The serenade was played by Joachim with the Hochschule Orchestra, led by Bruch, at a private rehearsal in Berlin at the Hochschule about January 1, 1900.

† Joseph Debroux was born at Liége, May 10, 1866. He studied the violin with Heynberg at the Conservatory of that town, and gave his first concert at the age of sixteen in Holland. In 1885 he took the first prize, and was also chosen solo violin at the Théâtre Royal of Liége. He went later to Paris and joined



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1901, when the composer conducted. It was performed at a Gürzenich concert at Cologne by Mr. Willy Hess on February 25, 1902.

There was a rumor that the serenade was intended originally for Pablo de Sarasate and dedicated to him, but Bruch, in a private letter dated December 20, 1904, stated that he never had this intention; that he thought the tribute paid the great violinist by the dedication of his second violin concerto and Scottish Fantasia enough.

The serenade is in four movements, and it is scored for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two

trumpets, three trombones, kettledrums, and strings.

I. Andante con moto, A minor, 4-4. There are a few measures of introduction, in which the first violins hint at the chief theme, and are answered by clarinet and bassoon. The solo violin plays the chief theme. There is an orchestral passage, leggiero ma tranquillo, into which the solo violin enters. This passage leads to a more emotional and at the same time florid theme in F major, for the solo instrument, with a developed accompaniment. The first theme returns, now in F major, after which there is development in orthodox fashion.

II. Allegro moderato alla marcia, C major, 4-4. After introductory measures begun by bassoon and violas *pizz*. the vigorous march theme is given out by full orchestra. The solo violin takes up the theme, and the full orchestra answers or supports. Un poco meno vivo, G major: a section with florid passages for solo violin; and there is another section in the same key, also for solo display. This section ends with full orchestral force. L' istesso tempo, tranquillo, F major, 4-4: a contrasting section for solo violin with light accompaniment; after a passing episode there is a return to the first section.

III. Notturno: Andante sostenuto, E major, 3-4. After a few measures of introduction, in which the solo instrument takes part, the chief theme is sung by solo violin, accompanied at first by oboe and

Lamoureux's orchestra, with which he was connected until 1890. In 1892 he began a series of concerts in Paris, in which he played works by two hundred and fifty-six composers, and thirty-two works which were then heard for the first time. About 1900 he began the work of reviving old and forgotten works by European masters of the eighteenth century. He has played repeatedly in Germany, Spain, and Switzerland. His home is at Paris.



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clarinets, then by strings. After a short contrasting section the theme is sung by the first violins, supported by horns and embroidered by the solo instrument.

IV. Allegro energico e vivace, A minor, A major, 3-8. A dance of Spanish character. After three themes are introduced and developed in various tonalities, the pace slackens. Un poco tranquillo: the first theme of the first movement reappears for a moment, Andante con moto, A minor, 4-4. There is a return to A major, and the end is a peaceful song for solo violin, lightly accompanied.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20. RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg-Berlin,)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems. but "Macbeth," Op. 23, although published later, was composed before The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The Signale, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece was also played at

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The work is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille" (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

The following extracts from Lenau's\* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are

in the first scene of the poem; the speech to Marcello, in the last.

Don Juan (zu Diego).
Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

Don Juan (zu Diego).
Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, 'Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,

\*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.



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Sie kann nur sterben hier, dort neu entspringen, Und kennt sie sich, so weiss sie nichts von Reue. Wie jede Schönheit einzig in der Welt, So ist es auch die Lieb', der sie gefällt. Hinaus und fort nach immer neuen Siegen, So lang der Jugend Feuerpulse fliegen!

Don Juan (zu Marcello). Es war ein schöner Sturm, der mich getrieben, Er hat vertobt, und Stille ist geblieben. Scheintot ist alles Wünschen, alles Hoffen; Vielleicht ein Blitz aus Höh'n, die ich verachtet, Hat tötlich meine Liebeskraft getroffen, Und plötzlich ward die Welt mir wüst, umnachtet; Vielleicht auch nicht; der Brennstoff ist verzehrt, Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson.\*

Don Juan (to Diego, his brother).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

\*John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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DON JUAN (to Diego). I flee from surfeit and from rapture's cloy, Keep fresh for Beauty service and employ, Grieving the One, that All I may enjoy. The fragrance from one lip to-day is breath of spring: The dungeon's gloom perchance to-morrow's luck may bring. When with the new love won I sweetly wander, No bliss is ours upfurbish'd and regilded; A different love has This to That one yonder,— Not up from ruins be my temples builded. Yea, Love life is, and ever must be new, Cannot be changed or turned in new direction; It cannot but there expire—here resurrection; And, if 'tis real, it nothing knows of rue! Each Beauty in the world is sole, unique: So must the Love be that would Beauty seek! So long as Youth lives on with pulse afire, Out to the chase! To victories new aspire!

Don Juan (to Marcello, his friend). It was a wond'rous lovely storm that drove me: Now it is o'er; and calm all round, above me; Sheer dead is every wish; all hopes o'ershrouded,—'Twas p'r'aps a flash from heaven that so descended, Whose deadly stroke left me with powers ended, And all the world, so bright before, o'erclouded; And yet p'r'aps not! Exhausted is the fuel; And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the

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poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying and pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634) to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss

paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of pas-



sionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knightlike, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the threee themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo), the theme "Longing" is heard from the deepstringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.\* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the

\*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



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oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

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#### ENTR'ACTE.

#### CONCERNING PROGRAMME MUSIC.

BY ERNEST NEWMAN.

A little while ago I attempted, in an article on "The Old Music and the New," in the Contemporary Review, to throw some light on the vexed question of programme music, and to make out a case for this essentially modern form of art. The main argument was that the symphonic poem, poetic music, programme music—call it by whatever title we choose—is a perfectly logical and necessary evolution of certain factors that have been inherent in music from its very birth, although, owing to a variety of circumstances, historical, technical, and social, the opportunity for their proper development has only come within

comparatively recent years.

What I was chiefly concerned to prove was that certain critics are in error when they say that a piece of programme music, to justify its existence, ought to sound equally well to the man who knows the subject and the man who does not; that if it does not appeal to us as "pure music," irrespective of its conformity with a programme, it has at best only a factitious raison d'être. I tried to show that this is a preposterous demand to make; that a knowledge of the programme is absolutely necessary to the understanding of half the points that give the music its vitality; and that the man who wants to appreciate fully a symphonic poem without knowing the subject and the composer's handling of it ought, to be quite consistent, to listen to the "Erl King" without a knowledge of the poem or to the "Ring of the Nibelung" without a knowledge of the story.

But my words fell upon stony ground. I can understand the heathen who did not read my article still wallowing in the mire of error; and for these unconscious children of the darkness I have nothing but tender pity. But that some of those who did read it should yet be unconvinced, that they should go on in their old unanalytic ways as if I had never thrown a flood of light on the subject—this, I confess, has cut me to the heart; I feel much as Galileo must have felt when

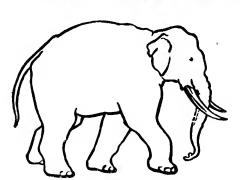
It's a Fownes'
That's all you need to know about a glove.

his friends persisted in using phrases that showed a lingering belief in the geocentric theory. Within the last month or two I have had some sad examples of this imperviousness to argument—one afforded by E. A. Baughan, a thoroughly level-headed critic in other respects; one by J. F. Runciman, who, when he is right, is very right, and when he is wrong is infernally wrong, and a third by Mr. Huneker, whose momentary lapse from rectitude was probably due to his being so intent on correcting the errors of Mr. Runciman. Curiously enough, it is over Richard Strauss, the most audacious exponent of programme music at the present time, that all these gentlemen have come to grief Before, however, looking at the symphonic poem in connection with Strauss, let us examine a simple case, say the "Romeo and Juliet" overture of Tschaikowsky, and see whether this particular work could be equally understood and appreciated, as pure music, by the man who knows and the man who does not know the programme.

There is not the slightest doubt that the "Romeo and Juliet" would give intense pleasure to any one who simply walked unpremeditatedly into a concert room, and heard the overture without knowing that it had a poetical basis,—who listened to it, that is, as a piece of music, pure and simple, in sonata form. But I strenuously deny that this hearer would receive as much pleasure from the work as I do, for example, knowing the poetic story to which it is written. He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the musical loveliness of the melody and the harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on two or three sides instead of only one. I would go further and say that not only does the auditor I have supposed get less pleasure from the work than I, but he really does not hear Tschaikowsky's work at all.

If the musician writes music to a play and invents phrases to symbolize the characters and to picture the events of the play, we are simply not listening to *his* work at all if we listen to it in ignorance of his poetical scheme. We may hear the music, but it is not the music

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he meant us to hear, or at all events not heard as he intended us to hear it. If melody, harmony, color, and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we also are familiar with those pictures. Let us take another example. The reader will probably remember that the overture opens with a church-like theme, in the clarinets and bassoons, that is intended to suggest Friar Laurence. In the ensuing scenes of conflict between the two opposing factions, this theme appears every now and then in the brass, sometimes in particularly forceful and assertive manner.

Arguing with a friend a little time ago on the subject of Strauss, I maintained that the opening theme of "Ein Heldenleben" is not heroic through and through; it is rather bombastic than heroic; the kind of hero there depicted is a little too self-conscious, a little too much given to showing his biceps and inviting people to tread on the tail of his coat. To my mind the fine subject on the four horns in "Don Juan" is much more veritably heroic, vigorous, without a trace of a suspicion of "showing off." Now, both Mr. Baughan and myself learn, to our surprise, that Strauss "meant it to represent Don Juan staggering into the ball-room with intoxicated gayety," and Mr. Baughan, aggrieved beyond measure, rushes to the wild conclusion that "here we have the inherent stupidity of programme music." With all respect I beg to differ: here we have only the inherent stupidity of asking us to listen to descriptive music without giving us the key to the thing described. It is as if Mr. Baughan, having kissed a girl in the dark, and then discovered, when the lights were turned

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up, that he had got hold of the wrong girl, should petulantly declare that this showed the inherent stupidity of kissing. Of course it shows nothing of the kind; nor does the fact that we make a blunder here and there in our interpretations of a composer's intentions prove that programme music is a delusion and a snare. Mr. Baughan might as well say that when a man who can understand a Beethoven symphony hears "The Dream of Gerontius" without the slightest knowledge of the words, and wonders what in Hades it is all about, this shows the inherent stupidity of oratorio and opera and the song.

The charge of absurdity must be really laid at the door of the composer. The plain truth is that a composer has no right to put before us a symphonic poem without giving us the fullest guide to his literary plans. It would be ridiculous of Wagner or Liszt to think their business was ended when they had given us simply the title of, say, "The Ring of the Nibelung" or "The Loreley"; it is equally ridiculous of Strauss to tell us that a work is called "Till Eulenspiegel" or "Don Juan," and leave us to discover the rest for ourselves. If Strauss put that subject for the four horns together with the notes in that particular order not merely because he liked the sequence of sounds, but because they limned the picture of Don Juan which he had in his eye at that moment, it is folly of him to throw it before us as a mere sequence of sounds, and not to tell us what aspect of Don Juan it is meant to represent.

As for "the inherent stupidity of programme music," may I put it to Mr. Baughan that he is never likely to go wrong again over this phrase, and that each time he hears "Don Juan," he will, to this ex-

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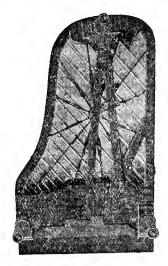
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tent, be nearer seeing what the composer meant him to see than he ever was before? And, if he had an equal certainty of the meaning of all the other subjects in "Don Juan," would he not then be able to recreate the whole thing in accordance with Strauss's own ideas? And would not all difficulty then vanish, and the "inherent stupidity" seem to be in those who cursed the form because they had not the key to the idea? Let any one listen to "Till Eulenspiegel" with no more knowledge of the composer's intentions than is given in the title, and I can understand him failing to make head or tail of it. But let him learn by heart the admirable analysis by C. A. Barry, that is sometimes printed in the programme books, and if all does not then become to him as clear as crystal, if then he cannot follow all the gradations of that magical piece of story-telling,—well, he had better confine his musical desires to Havdn's quartets and "The Honeysuckle and the Bee." He does but write himself down as slow-witted; the value of the musical form remains unassailed.

Now why does not Strauss, or any other composer of programme music, spare himself and us all this trouble by showing us, once for all, the main psychological lines upon which he has built his work? The composer himself, in fact, is the cause of all the misunderstanding and all the æsthetic confusion. Nothing could be clearer than the symbolism of the music in Strauss's "Don Quixote," when you know the precise intention of each variation; but the fact that Strauss should give the clew to these in the piano duet, and omit it all from the full score, shows how absurdly lax and inconsistent the practice of these gentlemen is. "Also sprach Zarathustra," again, is quite clear, because indications are given here and there of the precise part of Nietzsche's book with which the musician is dealing; while "Ein Heldenleben" simply worries us by prompting futile conjectures as to the meaning of this or that phrase. Wagner would not have dreamt of throwing a long work before us and simply telling us that the subject of it was "The Ring of the Nibelung." Why, then, should the writer of symphonic poems expect us to fathom all his intentions when he has merely printed the title of his work? If the words of the opera are necessary for me to understand what was in Wagner's mind when

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he wrote this or that motive, surely words—not accompanying the music, but prefixed to it—are needful to tell me what was in Strauss's mind when he shaped the waltz in "Zarathustra."

If it is absurd to play to me a song without giving me a copy of the words, expecting us to understand the music that has been born of a poetical idea as if it had been written independently of any verbal suggestion, it is equally absurd to put before me, as pure music, an orchestral piece that was never conceived as pure music. If the poem or the picture was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work.

Mr. Runciman, curiously enough, hits upon the truth by accident in the very act of trying to deny its existence. It was in an article in the Musical Courier, in which Mr. Runciman in one of his most carnivorous moods ("Did He who made the lamb make thee?") was ferociously chewing a sawdust scarecrow which he took to be Richard Mr. Runciman, in the course of much savage treatment of this effigy, tells us that Wagner saw "that the intellectual idea could not be conveyed by music alone; that together with the color—the music-must go the spoken word to make clear what was meant." So far, good. But then he quarrels with Strauss for trying to make his themes expressive of something more than music pure and simple, and giving us a programme to help us. Why, where in the name of lucidity is the difference between singing to a phrase of music the words that prompted it, and printing these words alongside the phrase or at the beginning of the score? Does it matter whether the composer writes a love scene and has the actual words sung by a tenor and a soprano, or merely puts the whole thing on an orchestra, and tells us that this is a scene between two lovers, and that their love is of such and such a quality? For the life of me I cannot see why the one proceeding is right and the other wrong. And, once more, if it is essential that we should not be left in the slightest doubt in the case of the opera as to who the protagonists are and what is the nature of their sentiments, it is equally essential, in the case of the symphonic poem,

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gone to make the structure of the music what it is.

It is just here that Mr. Huneker seems to me somewhat half-hearted. "Strauss," he says, "does not endeavor to express ideas, literary or metaphysical, in his scores. That statement is fudge. But his music suggests ideas, pictures, poems." This last may be the truth, but it is surely not the whole truth. It is quite true that "Zarathustra" "suggests" certain ideas of the cosmos. But why? Simply because it was these very ideas that suggested the music in the first place. Strauss says, "I did not intend to write philosophical music or to portray Nietzsche's great work musically," he himself is indulging in fudge of the worst order. Why has he prefixed to each section of his score an allusion to the particular portion of Nietzsche's book which he is there illustrating? Nietzsche has a chapter "On Science.", Strauss gives this title to one part of his tone poem. Does he not mean to convey to us there the musical equivalent of the philosopher's bitter complaint, and, if so, is he not emphatically writing philosophical music? As for literary ideas, with what else does the "Don Quixote" deal? There is not a phrase in it that is not the most lifelike representation of some character or other, or some phrase of that character; this is precisely the thing that makes it "Don Quixote," and not merely a series of "variations on an original theme." Mr. Huneker's memory has certainly given way for the moment when he tells us that, "discarding the Lisztian title, he calls his works 'Tone Poems,' presents no programmes, and only clews in his titles, being content that the world should enjoy or despise his music as absolute music, nothing more." As a matter of fact the "Zarathustra" and the "Don Quixote" scores contain a clew on almost every other page; nothing could well be clearer than the programmes Strauss gives us there. And what are the poems prefixed to "Tod und Verklärung" and "Don Juan" if not programmes of a kind, though so imperfect in detail as to have been the cause of a cruel shock to Mr. Baughan's emotions? No, there is no compromise possible. If the song and the opera are legitimate blends of literary idea and musical expression, so is the symphonic poem, and, if the literary basis has to be given us in full in the case

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of the opera, we equally need it in the other case as completely as it can be set before us. The great trouble is that composers like Strauss so often do neither the one thing nor the other: they neither put their work before us as music pure and simple, nor give us sufficient clew to what the representative music is intended to represent. Hence all this worry and confusion,—the blighted trust of Mr. Baughan, the murderous fury of Mr. Runciman, and the sad spectacle of Mr. Huneker, in his charitable attempt to keep the peace between the quarrelling schools, being cast out of the councils of them both.—From the Musical Courier, New York.

Symphony in D minor, for Orchestra . . . . César Franck (Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.\* It was composed in 1888. It was performed for the first time in Boston at a Symphony Concert on April 15, 1899, and it was also played on December 23 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory

concert.

Lento, D minor (4-4). There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from

\*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888.

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when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the 'Muss es sein?' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. more sombre motive follows in 'cellos and basses. The opening theme

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of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

\* \*

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel, Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the Mercure de France of December, 1904, and is now Englished for the first time. I omit the biting

criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition. in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime volonté de puissance assume the appear-





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ance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in far different bodies. Gluck was a perfect arriviste. Père Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. tion was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

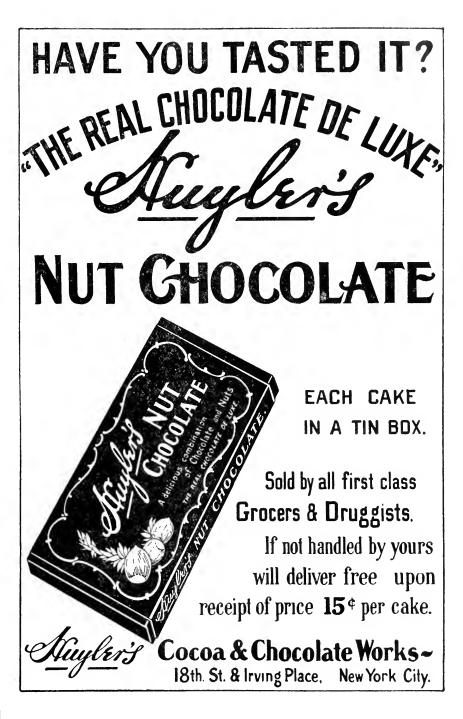
"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not

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too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute per-Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner: such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pélerinages en Italie,' young musicans would stop to cry out, 'But this is But Franck was not of the wood\* of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tem-

\*Is it possible that Mr. Marnold here puns irreverently on the name of the highly respectable Théodore Dubois, director of the Paris Conservatory?—En.

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pered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works,—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyché,' and also, espe-

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cially perhaps, of 'Hulda.'\* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form: but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opéra would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because—it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is scarcely a good musical reason; for the impious Berlioz composed a Requiem, and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within Beauty is essentially pagan, whatever the creed it assumes or wears as ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

\*"Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda" (1858), was produced at Monte Carlo, March 4, 1804, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1890. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the Revue d'Histoire et de Critique Musicales, Paris, vol. i. pp. 325-330, and an article, "Hulda," published in the same magazine, 1901, pp. 372-374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—ED.

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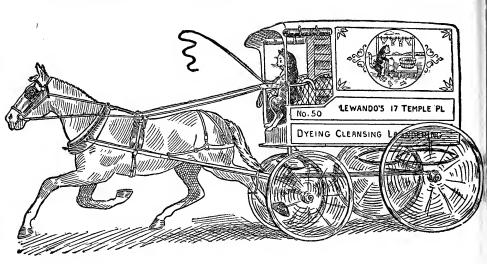
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**PROGRAM** 

Mendelssohn	1						Co	ncerto fo	or Violin,	Op. 64
	Alleg	ro app	assion	ata, Ar	dante,	Alleg		olto vivac		• •
				v	ECSEY					
CHOPIN .							Nin	e Short :	Preludes,	Op. 25
				HERR	ZILC	HER				
HUBAY .								. "Ca	rmen'' F	antasie
				v	ECSEY					
ZILCHER		Two	Humo	oreske	en, G	moll	and	D moll,	Arabian	Dances
					ZILC			,		
Paganini		. ′						•	Witches'	Dance
				VI	ECSEY					

Saturday Afternoon, February 18, 1905, at 2.30
PROGRAM WIENIAWSKI Concerto, Op. 22
Allegro moderato, Romance, Finale à la Zingara
VECSEY
CHOPIN Two Études, Cis moll and F moll
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Chorus. "Unfold, ye Portals," Gounod

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The compositions offered for prizes are to be submitted on or before July 1, 1905, and will be passed upon by the Judges appointed by the Trustees, namely: — Messrs. B. J. Lang, J. K. Paine, Franz Kneisel, Walter Damrosch, and H. E. Krehbiel.

The decision of a majority of the Board of Judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition.

No composition shall be eligible for a prize which has been published, or which has been performed in public.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

All communications in reference to the competition should be addressed to

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### **PROGRAMME**

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PIETRO LOCATELLI 1693-1764	٠	Sonata for Violoncello
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Ouartet in C major, No. 6

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SATURDAY EVENING, FEBRUARY 25, AT 8.00 O'CLOCK.

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FRIDAY AFTERNOON. FEBRUARY 24, at 2.30 o'clock. SATURDAY EVENING, FEBRUARY 25, at 8.00 o'clock.

#### PROGRAMME.

#### Sinding

- "Épisodes Chevaleresques," Suite in F major, for Orchestra, Op. 35. First time
- I. Tempo di marcia.
- II. Andante funebre.
- IV. Finale: Allegro moderato.

#### Schumann

- . Concerto in A minor, for Pianoforte, Op. 54
- I. Allegro affettuoso.
- II. Intermezzo: Andantino grazioso.
- III. Allegro vivace.

#### Brahms

- Symphony No. 1, in C minor, Op. 68
- Un poco sostenuto; Allegro.
   Andante sostenuto.
- III. Un poco allegretto e grazioso.
  - L' istesso tempo.
- IV. Adagio; Allegro non troppo, ma con brio.

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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"Épisodes Chevaleresques," Op. 35 . . . Christian Sinding

(Born at Kongsberg, Norway, January 11, 1856; now living at Christiania.)

This orchestral suite in F major is dedicated to Felix Weingartner. It is scored for two piccolos, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings. The work, without title, was published as a suite for four hands, Op. 35, in 1898.

This suite was performed by the Chicago Orchestra, Theodore Thomas conductor, at Chicago on January 20, 1900. (The first performance in London was on November 11, 1899.) It was performed by the Philadelphia Orchestra at Philadelphia on March 7, 1903.

The composer has given no motto, no explanatory note. The title, "Knightly Episodes or Adventures," must suffice.

I. Tempo di marcia, F major, 2-4. The movement opens with the simultaneous statement of two themes. Flutes have descending and ascending arpeggios, while the 'cellos and double-basses have a melodic figure, which later assumes much importance. This material is worked for a comparatively short time. The bass theme is developed in imitation, chiefly in the strings, which have a long unison passage with chords for wood-wind and horns. There is a climax for full orchestra, and the thematic material is again developed with fuller instrumentation. The trio of the March is in A-flat major. The trumpet has a solo, dolce, over a syncopated accompaniment of horns and strings. This theme is taken up by other instruments and developed with other material. There is a return to the original tonality, and the opening themes are developed polyphonically. Toward the end the bass motive is introduced in augmentation.

II. Andante funebre, B-flat minor, 4-4. The opening measures

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determine the mood. The chief theme is sung first by the clarinet; then strings take up the song, and later the brass gives out the theme with embellishment by strings and wood-wind instruments. Trio in D-flat major. Two horns sing in canon, while the bassoon has a counter-theme, and there is figuration for the strings. Two solo violins have an opposing theme. The horn motive soon reappears with the violin counter-motive given to the wood-wind. The opening theme returns and is developed, and use is made of the introductory measures of the movement for a coda.

IV. Finale, Allegro moderato, F major, 3-4. There is no introduction. The chief theme is announced by clarinets, bassoons, and horns over a staccato accompaniment of strings, double-bassoon, kettledrums. The movement opens piano. A crescendo leads to a new motive for strings and wood-wind, which is somewhat developed. The chief theme returns with fresh counter material. A new and more melodic theme is sung by the horns, later by clarinet with harp arpeggios and tremolo work for strings. After many harmonic turns it appears (trumpets) in A major and brings in the first theme, but returns later in B-flat major. After the fermata (C major) the clarinet remembers the first theme of the first movement over a new chromatically descending basso ostinato. The chief theme of the Finale asserts itself, and, in company with the basso continuo figure in diminution, brings the end.

Mr. Philip H. Goepp says in the course of his remarks concerning this suite: "The last episode [the Finale] has a new maze and mass of interweaving tunes. Indeed, throughout the work we must be alert to a certain modern kind of polythematic art that is not the same as the older polyphony. New phrases are added all about, with less aim of themal relevance than of general richness of resulting harmo-

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nies. . . . More apt is the touch of the very sense and motion of the Knight in his original rôle of horseman, the Ritter of the German, Chevalier of the French. We have not in English the precise word, the strict mark of the trade, though we probably do not think of the Knight afoot. Yet in the word that stands for the idea and the abstract virtue, in chivalry itself, knighthood is still mounted. strictest discipline, after the precision of infantry there is always in the cavalry the refreshing sense of a rhythmic freedom and a pleasant discord in the clatter of hoofs. This blending of regular rhythm and broken pace is to the full in the main phase of the Finale. You can hear the heavy stamp of hoofs, the canter of the troop, the steady motion of the ride. The molto meno mosso is from the point of artisanship most delicate, and from that of hidden content most subtle. Here, too, is reared perhaps the densest woof of all. The rich fabric of harmonies, that lies in the blended courses of melodic threads is felt rather than seen. Horns begin a low-crooning call that soon reaches out broadly. Against this, in strings, is the closest kind of canon on a line that is like the curve of basses at the latest climax. Presently harps give a constant delicate swirling spray of softest hue. The tramp of horses has all ceased. Instead, the basses, in trembling pace that is a faintest reminder of the old, carry on the theme of the Meantime the minor motive of horns has blossomed to a mel-

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Christian Sinding belongs to a family of artists: his brother Otto is a painter, his brother Stefan is a sculptor. As a youth, Christian disliked the thought of school, and his ambition was to be a musician. He studied the violin and composition at Kongsberg, and in 1874 he entered the Leipsic Conservatory, where he remained three years. With the aid of a Royal scholarship he studied afterward in Leipsic, Munich, and especially Berlin. In 1879 a violin sonata by him was performed, but he burned it the same year. It is said that while at Leipsic a copyist asked more in payment from him than from his colleagues, on the ground that Sinding's music had more notes. Henri Marteau told this anecdote, which he found "very character-



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# Opera Singers

## By GUSTAV KOBBÉ

A beautiful collection of photographs with biographical sketches of all the grand opera stars, including the newer artists. Such favorites as Sembrich, Nordica, Ternina, Melba, Eames, Calvé, Plançon, and Caruso are represented in a variety of rôles. One hundred and twenty-seven illustrations in all are given, twenty-nine of which are full-page portraits, forming the most interesting and complete collection of its kind ever published. The biographies are absolutely authentic, the facts being taken down from the lips of the singers themselves.

The latter part of the volume, entitled "Opera Singers off Duty," shows the lighter pastimes indulged in when not occupied with the arduous duty of public performance.

The book is printed on finely finished, heavy paper from large, clear type, is substantially bound in strong board covers, and bears a lifelike picture of Nordica as Brünnhilde on its title cover.

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istic and most amusing," in the Song Journal of November 10, 1895. To Mr. Marteau, a warm friend and admirer of the composer, whose second violin concerto he has played in many European cities, we owe this personal description: "Phrenologists would surely find it worth while to examine the formation of Mr. Sinding's head. I have rarely seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance, for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music, through an easily understood feeling of delicacy; but I can say that he is very exclusive, and for this I congratulate him. It could not be otherwise with a musician who is so original, one who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner, is to be perceived. This is always true of the greatest gen-He is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

The list of Sinding's works includes a Symphony in D minor, a "Rondo Infinito" for orchestra, a pianoforte concerto, two violin concertos, two piano trios, a piano quintet, piano quartet, string quartet, two violin sonatas, two suites for violin and piano, serenade for two violins and piano, variations for two pianos, many pieces for violin and also for piano, and many songs.

The symphony, Op. 21, produced at Berlin by Weingartner in 1895, was played in Boston at a Symphony Concert, January 7, 1899. I be-



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lieve the first performance was at Christiania in April, 1890. The piano quartet was first played in Boston on November 23, 1891, at a Kneisel Concert (Mr. Busoni, pianist).

Mr. Ernest Schelling, pianist, was born near Philadelphia about thirty years ago. His first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Paderewski became interested in him, and taught him for some time. During the last four years Mr. Schelling has appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legends" for orchestra, a fantasia for piano and orchestra, chamber music, and piano pieces.

CONCERTO IN A MINOR, FOR PIANOFORTE, Op. 54

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In



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January, 1839, and at Vienna, he wrote Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in 1841, and it was then called a "Phantasie." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden in 1845.

The whole concerto was played for the first time by Clara Schumann at her concert in Dresden, December 4, 1845.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto

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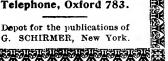
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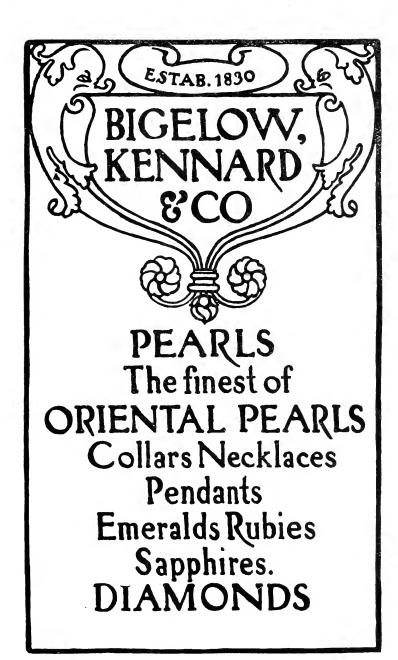


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Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the piano-The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte There is soon a change in tempo to allegro. developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for piano-



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forte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andantino grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

The concerto has been played at these concerts by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr.

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Joseffy (April 17, 1897), Miss Aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

### ENTR'ACTE.

## CERTAIN SPANISH DANCES.\*

(From Richard Ford's "Gatherings from Spain.")

The great charm of the Spanish theatres is their own national dance—matchless, unequalled, and inimitable, and only to be performed by Andalusians. This is la salsa de la comedia, the essence, the cream, the sauce piquante of the nights' entertainments; it is attempted to be described in every book of travels—for who can describe sound or motion? It must be seen. . . .

The curtain draws up; the bounding pair dart forward from the opposite sides, like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo

\*This extract from a most entertaining book was chosen with reference to Liszt's Spanish Rhapsody, announced for performance at this concert.—En.

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and Maja seems invented for this dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form designing saya of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs\* and arms; the band strikes up, they turn fondly towards each other, and start into life. What exercise displays the ever-varying charms of female grace and the contours of manly form, like this fascinating dance? The accompaniment of the castanet gives employment to their upraised arms. C'est, say the French, le pantomime d'amour. The enamoured youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat, his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other, now on the ground; now all is life, love, and action; now there is a pause—they stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. . . .

This Baile nacional, however adored by foreigners, is, alas! beginning to be looked down upon by those ill-advised señoras who wear French bonnets in the boxes instead of Spanish mantillas.† The dance is suspected of not being European or civilized; its best chance of surviving is the fact that it is positively fashionable on the boards of London and Paris. These national exercises are, however, firmly rooted among the peasants and lower classes. The different provinces, as they have a different language, costume, etc., have also their own peculiar local dances, which, like their wines, fine arts, relics, saints, and sausages, can only be really relished on the spots themselves.

The dances of the better classes of Spaniards in private life are much the same as in other parts of Europe, nor is either sex particularly distinguished by grace in this amusement, to which both are much addicted. It is not, however, yet thought to be a proof of bon ton to dance as badly as possible, and with the greatest appearance of bore, that appanage of the so-called gay world. These dances, as everything

\*Yet the English laugh at the Americans for certain prudish euphemisms. - ED.

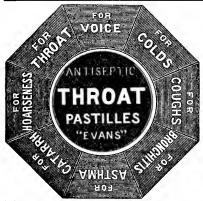
t" Gatherings from Spain" was published at London in 1846. - ED.



national is excluded, are without a particle of interest to any one except the performers. . . .

Dancing at all is a novelty among Spanish ladies, which was introduced with the Bourbons. As among the Romans and Moors, it was before thought undignified. Performers were hired to amuse the inmates of the Christian harem; to mix and change hands with men was not to be thought of for an instant; and to this day few Spanish women shake hands with men—the shock is too electrical; they only give them with their hearts, and for good.

The lower classes, who are a trifle less particular, and among whom, by the blessing of Santiago, the foreign dancing-master is not abroad, adhere to the primitive steps and tunes of their Oriental forefathers. Their accompaniments are the "tabret and the harp"; the guitar, the tambourine, and the castanet. The essence of these instruments is to give a noise on being beaten. Simple as it may seem to play on the latter, it is only attained by a quick ear and finger, and great practice; accordingly these delights of the people are always in their hands; practice makes perfect, and many a performer, dusky as a Moor, rivals Ethiopian "Bones" himself; they take to it before their alphabet, since the very urchins in the street begin to learn by snapping their fingers or clicking together two shells or bits of slate, to which they dance; in truth, next to noise, some capering seems essential, as the safety-valve exponents of what Cervantes describes, the "bounding of the soul, the bursting of laughter, the restlessness of the body, and the quicksilver of the five senses." It is the rude sport of people who dance from the necessity of motion, the relief of the young, the healthy, and the joyous, to whom life is of itself a blessing, and who, like skipping kids, thus give vent to their superabundant lightness of heart and limb. Sancho, a true Manchegan, after beholding the strange



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saltatory exhibitions of his master, in somewhat an incorrect ball costume, professes his ignorance of such elaborate dancing, but maintained that for a zapateo, a knocking of shoes, none could beat him. Unchanged as are the instruments, so are the dancing propensities of Spaniards. All night long, three thousand years ago, say the historians, did they dance and sing, or rather jump and yell, to these "howlings of Tarshish"; and, so far from its being a fatigue, they kept up the ball all night, by way of resting.

The Gallicians and Asturians retain among many of their aboriginal dances and tunes a wild Pyrrhic jumping, which, with their shillelah in hand, is like the Gaelic Ghillee Callum, and is the precise Iberian armed dance which Hannibal had performed at the impressive funeral of Gracchus. These quadrille figures are intricate and warlike, requiring, as was said of the Iberian performance, much leg-activity, for which the wiry, sinewy, active Spaniards are still remarkable. These are the *Morris* dances imported from Gallicia by our John of Gaunt, who supposed they were Moorish. The peasants still dance them in their best costumes, to the antique castanet, pipe, and tambourine. They are usually directed by a master of the ceremonies, or, what is equivalent, a parti-colored fool,  $M\omega\rhoos$ ; which may be the etymology of Morris.\*

These *comparsas*, or national quadrilles, were the hearty welcome which the peasants were paid to give to the sons of Louis Philippe at Vitoria; such, too, as we have often beheld gratis, and performed by eight men, with castanets in their hands, and to the tune of a fife and drum, while a *Bastonero*, or leader of the band, clad in gaudy raiment like a pantaloon, directed the rustic ballet; around were grouped

\*See Douce's "Illustrations of Shakespeare," Dissertation III., concerning the Morris dance and its etymology. Douce thinks this old English dance was imported from the French or the Flemings rather than brought home by John of Gaunt from Spain.— Ed.

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bayesas y aldeanas, dressed in tight bodices, with pañuelos on their heads, their hair hanging down behind in trensas, and their necks covered with blue and coral beads; the men bound up their long locks with red handkerchiefs, and danced in their shirts, the sleeves of which were puckered up with bows of different-colored ribands, crosses also over the back and breast, and mixed with scapularies and small prints of saints; their drawers were white, and full as the bragas of the Valencians, like whom they wore alpargatas, or hemp sandals laced with blue strings; the figure of the dance was very intricate, consisting of much circling, turning, and jumping, and accompanied with loud cries of viva! at each change of evolution. These comparsas are undoubtedly a remnant of the original Iberian exhibitions, in which, as among the Spartans and wild Indians, even in relaxations a warlike principle was maintained. The dancers beat time with their swords on their shields. and when one of their champions wished to show his contempt for the Romans, he executed before them a derisive pirouette. Was this remembered the other day at Vitoria?

But in Spain at every moment one retraces the steps of antiquity; thus still on the banks of the Bœtis may be seen those dancing-girls of profligate Gades, which were exported to ancient Rome, with pickled tunnies, to the delight of wicked epicures and the honor of the good fathers of the early church, who compared them, and perhaps justly, to the capering performed by the daughter of Herodias. They were prohibited by Theodosius, because, according to St. Chrysostom, at such balls the devil never wanted a partner. The well-known statue at Naples called the Venere Callipige is the representation of Telethusa or some other Cadiz dancing-girl. Seville is now, in these matters, what Gades was; never there is wanting some venerable gipsy hag, who will get up a funcion, as these pretty proceedings are called,

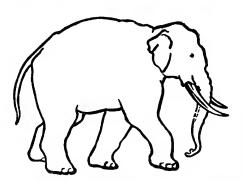
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a word taken from the pontifical ceremonies; for Italy set the fashion to Spain once, as France does now. These festivals must be paid for, since the gitanesque race, according to Cervantes, were only sent into this world as "fishhooks for purses." The callees when young are very pretty—then they have such wheedling ways, and traffic on such sure wants and wishes, since to Spanish men they prophesy gold, to women, husbands.

The scene of the ball is generally placed in the suburb Triana, which is the Transtevere of the town, and the home of bull-fighters, smugglers, picturesque rogues, and Egyptians, whose women are the premières danseuses on these occasions, in which men never take a The house selected is usually one of those semi-Moorish abodes and perfect pictures, where rags, poverty, and ruin are mixed up with marble columns, figs, fountains, and grapes; the party assembles in some stately saloon, whose gilded Arab roof—safe from the spoiler hangs over white-washed walls, and the few wooden benches on which the chaperons and invited are seated, among whom quantity is rather preferred to quality; nor would the company or costume perhaps be admissible at the Mansion-house; but here the past triumphs over the present; the dance which is closely analogous to the Ghowasee of the Egyptians, and the Nautch of the Hindus, is called the Ole by Spaniards, the Romalis by their gipsies; the soul and essence of it consists in the expression of certain sentiment, one not indeed of a very sentimental or correct character. The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime, and trembles like an aspen leaf; the flexible form and Terpsichore figure of a young Andalusian girl—be she gipsy or not—is said by the learned to

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have been designed by nature as the fit frame for her voluptuous imagination.

Be that as it may, the scholar and classical commentator will every moment quote Martial, etc., when he beholds the unchanged balancing of hands, raised as if to catch showers of roses, the tapping of the feet, and the serpentine, quivering movements. A contagious excitement seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. The damsels, thus encouraged, continue in violent action until nature is all but exhausted; then aniseed brandy, wine, and alpisteras are handed about, and the fête, carried on to early dawn, often concludes in broken heads, which here are called "gipsy's These dances appear to a stranger from the chilly north to be more marked by energy than by grace, nor have the legs less to do than the body, hips, and arms. The sight of this unchanged pastime of antiquity, which excites the Spaniards to frenzy, rather disgusts an English spectator, possibly from some national malorganization, for, as Molière says, "l'Angleterre a produit des grands hommes dans les sciences et les beaux arts, mais pas un grand danseur-allez lire l'histoire." However indecent these dances may be, yet the performers are inviolably chaste, and, as far as ungipsy guests are concerned, may be compared to iced punch at a rout; young girls go

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through them before the applauding eyes of their parents and brothers, who would resent to the death any attempt on their sisters' virtue.\*

During the lucid intervals between the ballet and the brandy, la caña, the true Arabic gaunia, song, is administered as a soother by some hirsute artiste, without frills, studs, diamonds, or kid gloves, whose staves, sad and melancholy, always begin and end with an ay! a high-pitched sigh or cry.

### "BOOMS" IN MUSICIANS.

BY JOHN F. RUNCIMAN.

"These violent delights have violent ends."

Readers of the Weekly Critical Review are of course aware that there has been an almost unprecedented wish to hear the "Nibelung's Ring" in London lately [May, 1903], but perhaps all are not aware that Wagner concerts are the best paying of all concerts given. There is a "boom" in Wagner at present. He has been dead a little over twenty years, and now, at last, London has awakened to the fact that he lived and wrote some masterpieces, which it is worth sacrificing a comfortable dinner to hear. It is simply comical to listen to the remarks of gentle-

\*Compare the like testimony of George Borrow in "The Zincali," vol. i. chapter vii. - ED.

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"The Mason & Hamlin Grand Piano, used at my recital, has a wonderful tone. It is indeed a superior instrument to any other piano I know." men and dames after, say, the first act of the "Gotterdämmerung." One would say the thing had never been given before, was the work of some rising young composer. The "Ring" is in the repertory of every reputable German opera house; it or a part of it has been given at Brussels; actually, parts of it have been played in Paris. The whole has been frequently done in London, but never before have we had such a dose of Wagner as we have had and are likely to have this season.

Is it not an overdose we are getting? In my opinion it certainly is. Violent delights have violent ends. After every great wave of enthusiasm we find ourselves in the trough. And (to change the metaphor) it is worth while asking the most grasping of managements whether it is worth while killing the goose that lays the golden eggs. Wagner was by no means a goose,—even an anti-Wagnerite, if such an antediluvian animal still survives, will admit that,—but since his death his operas have proved to be worth many golden eggs. Managers and publishers have made fortunes out of them; out of them the Wagner family has reaped a fortune; they have saved theatres from utter ruin. But I know of no composer, no artist of any sort, who has been overboomed without suffering from the inevitable reaction—who has not paid for enormous popularity with years of neglect.

Take the case of Mendelssohn. After the production of his "Elijah" his fame was even wider than Wagner's is now. Every choral society that could master fifty voices and get together a scratch band gave that rather tiresome oratorio; even school-misses had a shot at the easier of the Songs without Words; the overtures, symphonies, and chamber-music filled up a large part of every concert programme. And now? Why, it has become quite the fashion to scoff at his shallowness; young critics hope to become famous by daringly writing again what their seniors wrote years ago. Even the once unimportant omnipresent

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Wedding March has yielded place at fashionable marriages to the Bridal Chorus from "Lohengrin." The Songs without Words rarely figure on the programmes of piano recitals. One is glad of a chance to hear "The Midsummer Night's Dream" or "Fingal's Cave" overture. He is certainly in the trough of the wave; the splendid merits of his works are as completely overlooked as their obvious shortcomings were once disregarded. He was too passionately boomed, and he is paying the penalty.

Again, consider Spohr. Sometimes I wonder how many people know one-thousandth part of the music he composed. Church-goers know one or two of his anthems, such as "As the Hart pants," and in "quires and places" where they sing, the "Last Judgment" is given at Advent oratorio services. Belated vocalists occasionally come on with "Rose softly Blooming," and I once heard a fiddler work his way through one of the violin concertos. But the bulk of his stuff remains absolutely unknown; and I believe it to be a fact that much of it remains unpublished. Yet he was a mighty man in his day. He was hailed everywhere as the great violinist; and for a time many of his compositions held the first place in popular favour. Even his operas had their runs—and who now knows his "Jessonda"? As Cronus devoured his children, so, in inverse fashion, does each new boom devour its predecessor. The Mendelssohn boom killed the Spohr boom, just as the Wagner boom killed the Mendelssohn boom. So far as oratorio was scotched by the Gounod boom over the "Redemption," the "Redemption" boom was killed by the attempted "Mors et Vita" In the same way the whole Dvořák boom was destroyed by the endeavor to plant "St. Ludmila" upon the English public as a great work.

There have been many other booms. Many men, whose very names

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For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston would sound strangely in the ears of this generation, were once worshipped as demigods. Take, on the other hand, Bach, Mozart, and Beethoven. There were no booms for those three; their work has slowly won recognition as the finest ever done; it has come in slowly

enough, and it will go out slowly, if it ever goes out at all.

I defy any man to go incessantly from the concert-room to the operahouse, and back again from the opera-house to the concert-room, finding everlastingly the same music being played, without coming to feel tired and jaded and to long for a change, even if the music is the finest in the world. I would not on any account listen to the Ninth Symphony seven times in one week. The ear cannot stand it; flesh and blood and spirit cannot stand it. We love all our keenness, all our freshness; where listening was first a joy, it becomes a labour. seven consecutive performances of the Ninth Symphony the most enthusiastic musician would away the thing for a couple of months, to come to it fresh again. The general public has not the knowledge in many cases not the sense—to know what is wrong; when it has had an overdose of a composer, it puts him away for a generation. I fear, is what may happen to Wagner; and I am perfectly sure it will happen with Tschaikowsky and Richard Strauss. How sick I am of the Pathetic Symphony! There is a splendid work; but it has been played so often, and I have been compelled to hear it so often, that every defect in it shouts in my ears, at each performance, and my mental palate is so satisfied, over-satisfied, that its splendour and loveliness do not for the time make their old appeal. We have had a bit of Richard Strauss recently; now we are to have a Strauss festival—a week of Strauss; and at the end of that only those with the spiritual stomach of an ostrich will want any more Strauss for a few months.

Can we not, then, face the facts of our physical and spiritual nature and take our pleasures in some sort of moderation? I want to hear Wagner frequently during the remainder of my life; but I think that after a year or two more of what is going on at present I shall have to quit England to hear him at all. The same is true of Tschaikowsky. Of Strauss I want to hear enough to enable me to make up my mind

about him. But-!

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Symphony in C minor, No. 1, Op. 68 . . . . Johannes Brahms (Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

The Symphony in C minor was first played in public at Carlsruhe, November 4, 1876. Kirchner wrote Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second then was chiefly composed in 1877."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring

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Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is in the complete form of statement and in the intention of the dramatist a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the tenth symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the tenth symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the tenth, not as though it should be put after the ninth; I should put it between the second and the 'Eroica,' just as I think by the first symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

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The New York *Tribune* published lately a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many coypists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

\*\*\*

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments

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in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, accord-

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ing to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpinehorn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode recalls to any one who has ever heard those poetic tones A short, solemn, even ecclesiastical interruption and their echoes. by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing."

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string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal

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theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the pyschic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious Adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

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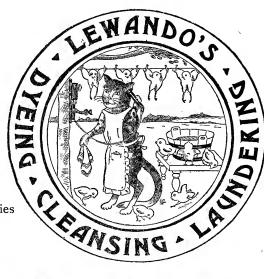
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The programme for next week, March 3 and 4, will be as follows:

Wagner				A Faust Overture
		Aria		
Bach-Bachrich .	•			Prelude, Adagio, and Gavotte
		Aria		
Schubert		•		. Symphony in C major
Beethoven .			•	Symphony No. 3 ("Eroica")

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SATURDAY EVENING, MARCH 4, at 8.00 o'clock.

#### PROGRAMME.

Beethove	n		•	•	٠	•	Overture, "Lenore" No. 3
						Aria	
B <b>ach</b> –Ba	chric	ch					Prelude, Adagio, and Gavotte
Wagner							A Faust Overture
						Aria	
Beethove	en		٠		•	٠	Symphony No. 3 ("Eroica")

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at three

#### PROGRAM-

Chopin .								Sona	ta, B minor
Henry F. Gilbert							$\mathbf{A}$	VERL.	AINE Mood
•	" Donc,	ce s	era par u	n c	lair jou	r d'été"			
A. Alphéraky							Sér	énade	Levantine
Gabriel Fauré									Impromptu
Moriz Rosenthal					Varia	tions o	n an	Origi	nal Theme
		(F	irst time in	Aı	merica.)				
Bach-Philipp									Adagio
Ch. M. Widor									Volkslied
E. Chabrier							Bo	ourrée	Fantasque

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CHARLOTTE WHITE, Violoncello

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J. HOFFMANN, First Violin A. BAK, Second Violin

K. RISSLAND, Viola C. BARTH, 'Cello

#### **PROGRAMME**

G. STRUBE . . . . . . Quartette in D major (MS.)

SCHUBERT . . Quartette movement, C minor, Op. Posth. C. GOLDMARK . . . . . Piano Quintette, Op. 30

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JEAN HURE . . . . . . . . . . . . . . . . Pastorale SCHUMANN . Märchenerzählungen, for Clarinet, Viola, and Piano MOZART . . . . Concerto in C major, for Flute and Harp GOUVY . . . . . . . Octet in E-flat major

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#### Monday Afternoon, March 13

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MISS NINA FLETCHER, Violin
MR. LOUIS BACHNER, Plano
MRS. JESSIE DOWNER EATON, Accompanist

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				Prog							
Ι.	Concerto, E minor .	•	•	. VEC		•	•	•			Mendelssohn
2.	(a) Prelude and Fugue,		rp n	ninor .							Bach
	<ul><li>(b) Le Tambour .</li><li>(c) Le Rappel des Oisea</li></ul>	. }									Rameau
	**	,		Zilci	HER						
3.	Trille de Diable .			· VEC		•			•	٠	Tartini
4.	Rhapsody No. 13 .	•		ZILC				•			Liszt
5.	Souvenir de Moscow			· VEC							Wieniawski

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The compositions offered for prizes are to be submitted on or before July 1, 1905, and will be passed upon by the Judges appointed by the Trustees, namely: — Messrs. B. J. Lang, J. K. Paine, Franz Kneisel, Walter Damrosch, and H. E. Krehbiel.

The decision of a majority of the Board of Judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition.

No composition shall be eligible for a prize which has been published, or which has been performed in public.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

All communications in reference to the competition should be addressed to

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## Monday Evening, March 6, at 8

#### **PROGRAMME**

DVORÁK

Sextet for two violins, two violas, and two yioloncellos, in A major, Op. 48

CHERUBINI

Scherzo from Quartet in D minor, No. 3 344

BEETHOVEN

Quartet in C major, Op. 59, No. 3

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#### PROGRAM

1.	Concerto, A minor, N (Allegro — Andar				•	•	٠	•	•	•		Bach
2.	(a) Romance, F majo (b) Variations, E mine		:		:							Beethoven Joachim
3.	11											Schumann
	(c) Tambourin . (d) Menuet .											Rameau
4.	(a) Air											Goldmark
	(δ) Caprice-Tarantelle (c) Mazurka .	, A	minor	•	•	•	•	•	•	•	. <i>n</i>	Zarzycki

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Second Programme

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"Komm, Jesu, komm."

- III. Part-songs by Mendelssohn and Brahms.
- IV. Chorus, "Sur la mer," by Vincent d'Indy.

For women's voices, with soprano solo and pianoforte accompaniment.

V. Part-songs by Grechaninof and César Cui, and for double chorus by Taneieff.

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## **Programme**

OF THE

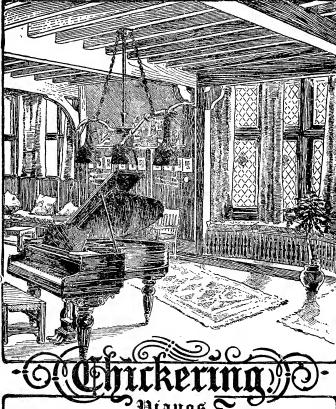
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SATURDAY EVENING, MARCH 4, at 8.00 o'clock.

#### PROGRAMME.

Wagner		A "Faust" Overture
Gluck		Recitative, "The gods have foreshewn me the future," and Aria, "Foreboding fears of ill," from "Iphigenia in Tauris"
Bach	,	Prelude, Adagio, and Gavotte in Rondo Form (Arranged for Strings by SIGISMUND BACHRICH.)
Mozart		. "Turn your glance on him," from "Così fan Tutte"
Schubert	t	Symphony in C major, No. 7
	II. III.	Andante; Allegro, ma non troppo. Andante con moto. Scherzo: Allegro vivace. Trio. Finale: Allegro vivace.

#### SOLOIST:

#### Mr. GIUSEPPE CAMPANARI.

There will be an intermission of ten minutes before the symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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A "FAUST" OVERTURE . . . . . . . . . . . . . . . . RICHARD WAGNER (Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. It began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette, and was known for a time in the seventeenth century as the Rue des Toilières. the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,\* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty com-

\*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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position of an orchestral piece which I called an 'overture to Goethe's 'Faust,'' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest

sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, "Rustics under the Linden," Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the

play-actress, as Gretchen, was greatly admired.\*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to "Faust" which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The Gazette Musicale of March 22, 1840, announced that an overture for "Faust" by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the Gazette Musicale of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not

give the title of the overture.

\*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the Gazette Musicale to its subscribers.\*

\*Laube had said that this overture showed the composer in doubt as to whether he should follow in the \*Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the Gazette Musicale after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the Artiste concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the Gazette Musicale. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious

topher Columbus, Herr Richard Wagner, is one of the most distinguished contributors to the Gazette Musicale. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme is intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836, the "Columbus", and the "Rule Britannia" (1836-37), were performed for the first time in England at the Queen's Hall, London, January 2, 1005, Mr. Henry J. Wood conductor. The Pall Mall Gazette said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical, but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

'Where the sea egg flames on the coral, and the long-backed breakers croon. Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South."

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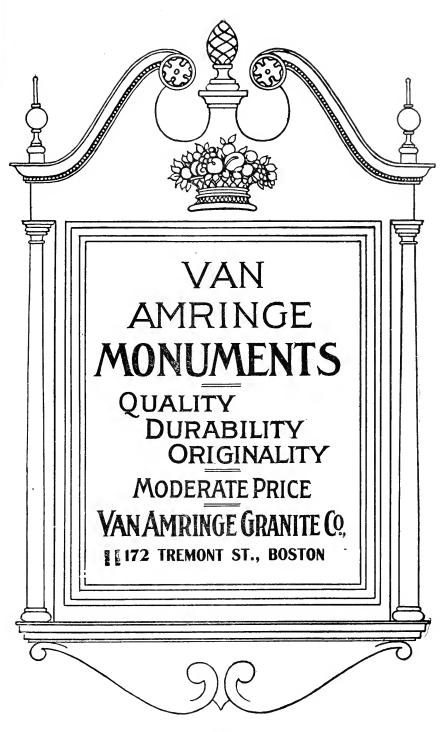
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The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin Figaro advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt,

and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again." \*

\*The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.



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In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar\*: "A copy of it exists here, and I shall probably give it again in the course of this The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and-forgive my opinion-the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation or contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated à la Gretchen, I think I can assure you that your work would Think this over, and do not be angry in case I have gain very much. said something stupid."

Wagner answered (November 9, 1852): "You spotted beautifully the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tonepoem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards in-

\*This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."



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strumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'''

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust." \* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The manifestation of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this 'tone-poem' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe:

\*This was the title of the overture when it was performed for the first time at Dresden.



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Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt, Kann tief mein Innerstes erregen; Der über allen meinen Kräften thront, Er kann nach aussen nichts bewegen; Und so ist mir das Dasein eine Last, Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

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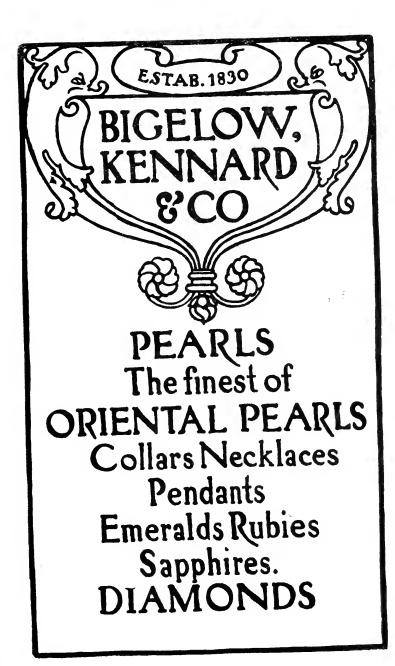
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The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me as soon as possible. There will probably be some orchestral concerts here, and I should like to give this over-

ture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has You will be better pleased with the middle part. of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:-

> 'Ein unbegreiflich holder Drang Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to pay me well for it,



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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To

a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind. or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published

\*Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

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the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Walinfried in Bayrenth.

The first performance of the overture in Paris was at a Pasdeloup

concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Phil-

harmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. is given out by the first violins over harmonies in bassoons and horns. and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a fumultuous return of the first theme; the development differs from that of the first part. The coda is long.

Mr. GIUSEPPE CAMPANARI, baritone, was born in 1859 at Veneto, Italy. In his youth, as a 'cellist, he was associated with the orchestra of La Scala, Milan, but as a baritone he became known in opera houses of Italy and Spain. In the season of 1884–85 he came to Boston and joined the Boston Symphony Orchestra as a 'cellist, and he was a member of this orchestra until 1893, when he became definitely an opera singer. He was the 'cellist of the Adamowski Quartet in 1888–89. He sang with the Handel and Haydn in Verdi's Requiem, February 24, 1889; with the Apollo Club, December 4, 10, 1888; and in other concerts. He also sang here sporadically in opera, as at the Boston Theatre, March 13, 1893, in the part of Valentin.

In 1893 he joined the Hinrich Opera Company, and as a member of that company was the first to sing the part of Tonio in "Pagliacci" in this country (New York, June 15, 1893). He made his début as a member of the Abbey, Schoeffel, and Grau Company in New York,

November 30, 1894, as the Count in "Il Trovatore."

Operatic appearances in Boston as a member of the Metropolitan Opera House Company, under various managements:—



Escamillo, February 27, 1895, December 4, 1899.

Ford in "Falstaff," February 28, 1895, March 7, 1895, February 22, 1896.

The Count in "Il Trovatore," March 1, 1895, February 27, 1896,

March 26, 1903.

Mercutio, April 11, 1895.

Valentin, April 13, 1895, February 29, 1896, April 10, 1897, December 9, 1899, April 10, 1901, March 15, 1902, April 13, 1904.

Enrico Ashton, February 20, 1896.

Figaro ("The Barber"), March 31, 1899, December 16, 1899, April 8, 1904.

Figaro ("Marriage of Figaro"), April 4, 1899, December 5, 1899,

December 14, 1899, March 18, 1902, April 15, 1904.

De Nevers, April 7, 1899.

Amonasro, April 3, 1901, April 1, 1903, April 11, 1904. Marcello ("La Bohème"), April 6, 1901, March 28, 1903. Papageno, March 13, 22, 1902, April 2, 1903.

Alfio, March 31, 1903.

As a member of the Damrosch-Ellis Opera Company here in 1898 he sang Valentin, February 21, March 7; Figaro ("The Barber"), February 24, March 5; Germont, February 26, March 9; Mercutio, March 3; Escamillo, March 11.

Mr. Campanari has sung here at Boston Symphony Concerts: October 31, 1896, Massenet's "Vision Fugitive" and the Prologue to "Pagliacci"; March 30, 1901, Mancinelli's "Pater Noster" and the Prologue to

"Pagliacci."

Mr. Campanari has sung at Covent Garden in opera and in German cities. This season he has been travelling with his own concert company.





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Thoas's Recitative, "The gods have foreshewn me the future," and Aria, "Forebodings of ill" (Act I., Scene II.), from "Iphigenia in Tauris" . . . Christoph Willibald Gluck

(Born at Weidenwang, in the Upper Palatinate, on July 2, 1714; died at Vienna, November 25, 1787.)

"Iphigénie en Tauride," a lyric tragedy in four acts, was produced at the Paris Opéra, May 18, 1779. The poem is attributed to Guillard, and it is said to be his first piece for the theatre. Le Bailli du Rollet said that he made the sketch, which Gluck corrected and Guillard rhymed. Be this as it may, the librettist followed closely Guimond de la Touche's tragedy of the same name, which was produced in 1757. Guillard wrote many other librettos, and was characterized in the Annales Dramatiques (Paris, 1809) as "the Quinault of our day."

The cast was as follows: Iphigénie, Rosalie Levasseur; Oreste,

L'Arrivée; Pylade, Le Gros; Thoas, Moreau.

Iphigenia is in Taurica as a priestess of Diana. Orestes, her brother, and his friend, Pylades, purpose to go to Taurica, to carry off the statue of Diana. Thoas,\* the king, disturbed by the despairing cries of Iphigenia and her attendants, exiled in the barbarous land, tells Iphigenia that only blood can appease the gods.

The Italian text sung by Mr. Campanari is by G. Zaffira; the English

text is by John Troutbeck.

#### RECITATIVE.

Le ciel par d'éclatants miracles a daigné s'expliquer à vous; mes jours sont menacés par la voix des oracles: si d'un seul étranger, relégué parmi nous, le sang échappe à leur courroux!

Con grandi prodigi gli dei han chiarite le brame lor: perigliano i miei di han gli oracoli detto, se d'un solo stranier che fra noi ricovro, il sangue sfugge all' ira lor.

The gods have foreshewn me the future by a sign that appeared at night: my life will be in danger, so the gods have foretold me, if but one of the strangers that here may be found, a single one, escapes their wrath!

\*Some have insisted that this Thoas, killed in the opera by Pylades, was the king of Lemnos, who was saved by his daughter Hypsipyle when the women of that island massacred their husbands for preferring slaves to them, on whom Venus, or, as some say, Medea, had inflicted a most noisome odor. For a 'singular discussion of this subject see Gaspar Bachet, Sr. de Meziriac's "Commentaires sur les Epistres d'Ovide (The Hague, 1716), vol. ii pp. 44, 274, 279, 288.

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De sinistres terreurs est sans cesse obsédée.
Le jour blesse mes yeux et semble s'obscurcir
J'éprouve l'effroi des coupables!
Je crois voir sous mes pas la terre s'entr'ouvrir,
Et l'enfer prêt à m'engloutir
Dans ses abîmes effroyables!
Je ne sais quelle voix crie au fond du mon cœur:
"Tremble, ton supplice s'apprête!"
La nuit de ces tourments redouble encor l'horreur!
Et les foudres d'un Dieu vengeur
Semblent suspendus sur ma tête!

Per vaticinio tal lo spirto mio turbato
Da sinistri terrori è mai sempre agitato:
Ognor che sorga il dì mi sento inorridir,
E come un colpevole io tremo;
Par che sotto il mio piè si squarci ovunque il suol,
Ond' inghiottir nelle sue faducii giorni miei,
Strana voce in cor
Va dicendomi ognor:
"Trema! l' ultim' ora s' appressa."
Le notte all' ombre in sen s' addoppia il mio terror,
E d' un vindice Nume, ahimè!
Sento il fero brando che m' ange.

Foreboding fears of ill my wonted courage vanquish:
In my bosom there lingers a strange haunting anguish,
For me shines not the sun, around seems nought but death.
The fears of the guilty are on me.
Shall then death be my lot?
How frightful is the thought!
Earth for me gapes, see how it opens to engulf me!
Hark! a voice full of awe fills the depths of my soul:
"Tremble, righteous heaven taketh vengeance!"
The darkness of the night increases all my fear.
See what spirits around me throng!
Thunderbolts are near to destroy me!

The accompaniment of the aria—Andante, B minor, 4-4—is scored for two-oboes, two bassoons, two horns, and strings.

The immediate and enormous success of the opera is well known

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The opera was revived in Paris at the Théâtre Lyrique de la Renaissance, December 7, 1899, with Mme. Jeanne Raunay as Iphigenia, and Cossira, Soulacroix and Ballard, with nine performances in 1899 and thirty-two in 1900. There was a revival of the opera at the Opéra-Comique, Paris, June 18, 1900, with Mme. Rose Caron as Iphigenia, and Beyle, Bouvet and Dufrane, and there have been performances since then in Paris. In Germany the opera has had a long and honorable life.

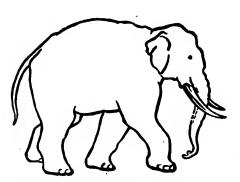
Prelude, Adagio, and Gavotte, in Rondo Form, by Johann Sebastian Bach, arranged for String Orchestra by Sigismund Bachrich

(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Bachrich born at Zsambokreth, Hungary, January 23, 1841; now living in Vienna.)

The three movements are Praeludium, Allegro (E major); Adagio (C major); Gavotte e Rondo, Moderato (E major). The first and third are taken from the third partita for violin solo, in E major; the second, from the second sonata for violin solo, in A minor. The Prelude is in 3-4, the Adagio in 3-4, and the Gavotte in 2-2. Bach's original titles, as they are stated in the edition of the Bach Gesellschaft are "I. Preludio, II. Andante, III. Gavotte en Rondeau": Bachrich has not translated correctly "Gavotte en Rondeau": the original title means simply "Gavotte in Rondo form." Alfred Dörffel thought this designation may have come from Anna Magdalene Bach, Johann Sebastian's second wife. Much of the second copy is in her writing. Bachrich's change of andante to adagio is of little importance, for Italian tempo marks had often a different meaning in Bach's time from the generally accepted meaning now, and they were at times used, as it would seem to us, with Olympian indifference.

The first autograph of the original set of Bach's three sonatas and three partitas is now in the Royal Library in Berlin. At the end of the first sonata is the following note in another handwriting: "I found

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this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau\* in St. Petersburg in 1814. Georg Pöl-

chau."†

The six solo sonatas and six 'cello sonatas of Bach were, according to the autograph title-pages, to be played without accompaniment: "violino solo senza basso," "violoncello solo senza basso"; yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Both Mendelssohn and Schumann wrote accompaniments for the chaconne in the second violin partita, and Schumann wrote accompaniments for certain sonatas. It should be remembered that in Bach's period it was the custom for a composer to leave a considerable portion of a work unwritten, and the clavichord was looked on as a matter of course in almost every combination of instruments.

The six sonatas of Bach for violin were written not later than the years of his sojourn at Cöthen, 1717–23. They were written possibly at Weimar between the years 1708 and 1717.

\*Palschau, a pianist of whom little is known. He was born in Germany. In 1771 two of his pianoforte concertos with accompaniment were published at Riga. It would appear from them that he was a pupil of J. G. Müthel, organist at Riga, or that the concertos were written in Müthel's manner. Gerber tells us that Palschau was living, highly honored, at St. Petersburg in 1800. Was Palschau the eight-year-old infant phenomenon whom Burney heard about 1750 in London? An air and variations for pianoforte for four hands and a "Suite des Airs russes" by Palschau were published at St. Petersburg.

†Georg Pölchau, born on July 5, 1773, at Cremon, in Liefland, settled in Hamburg, where he sang in concerts and began to collect a musical library. He bought the manuscripts of C. P. E. Bach after the latter's death and autographs of others of the Bach family. In 1813 he went to Berlin to live, and he died there August 12, 1836. He was much interested in the Singakademie, and he discovered at Potsdam one hundred and twenty compositions of Frederick the Great that had previously been unknown. His books and music were bought by the Royal Library and the Singakademie, and in 1835 the former library acquired from the Singakademie the Bach manuscripts. Pölchau's bust is in the Royal Library.

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Bachrich's little suite was produced at a Philharmonic concert in Vienna in 1878. The first performance in Boston was at a concert of

the Boston Symphony Orchestra on October 18, 1884.

Sigismund Bachrich studied (1851-57) the violin with Böhm at the Vienna Conservatory. He was conductor in Vienna at a small theatre until in 1861 he went to Paris, where he was a humble conductor, a journalist, an apothecary, and he was also connected with the crinoline business. He returned to Vienna, and was for twelve years the viola player of the Hellmersberg Quartet. He taught at the Conservatory until 1899, and was a member of the Philharmonic and Opera orchestras and of the Rosé Quartet. He has composed chamber-music, violin pieces, songs, the comic operas, "Muzzedin" (Vienna, 1883), "Heini von Steier" (Vienna, 1884), "Der Fuchsmajor" (Prague, 1889), and a ballet, "Sakuntala" (Vienna, 1884). His daughter Cécile was engaged in 1899 as coloratura singer at the Cologne City Theatre, and a son is known in Vienna as a violinist.

Aria, "Rivolgete a lui," from "Così fan tutte."
Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Così fan tutte, osia la scuola degli amanti" ("They all do so; or, the school for lovers"), opera in two acts, text by Lorenzo da Ponte, music by Mozart, was performed for the first time at Vienna, January 26,

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1790. The opera was commanded by the Emperor Joseph II., and the libretto was chosen without consultation of Mozart's wishes. Mozart began to compose the music in December, 1789, and there is mention of this aria, ''intended for Benucci,'' in his own catalogue of his works. The opera was repeated on January 28, 30, February 7, 11. Joseph II. died on February 20, and the theatre was closed till April 12; then the opera was given on June 6, 12, July 6, 16, August 17, and it was not heard again until 1794 and then in a German version.

Much fault has been found with the "foolishness," the cynicism, the "immorality," of the libretto, and various attempts have been made to improve the plot in German versions, as by Gugler (1858) and by

L. Schneider and Devrient.

The lovers have made their wager with Don Alfonso that all women are not coquettish: their sweethearts are true. Ferrando and Guglielmo have returned from their feigned voyage, and disguised as Albanians make hot love to their sweethearts to put them to the test. Guglielmo addresses them:—

#### A FIORDILIGI.

Rivolgete a lui lo sguardo E vedete come stà; Tutto dice, io gelo, io ardo, Idol mio, pietà, pietà.

#### A DORABELLA.

E voi cara, un sol momento II bel ciglio a me volgete, E nel mio ritroverete Quel che il labbro dir non sà. Un Orlando inamorato Non è niente in mio confronto; D' un Medoro il sen piagato Verso lui per nulla io conto, Son di foco i mei sospiri, Son di bronzo i suoi desiri; Se si parla poi di merto, Certo io son ed egli è certo, Che gli uguali non si trovano Da Vienna al Canada.

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Siam due Cresi per richezza, Due Narcisi per bellezza; In amor i Marcantoni Verso noi sarian buffoni; Siam più forti d' un Ciclopo, Litterati al par di Esopo; Se balliamo, un Pich ne cede, Si gentil e snello è il piede; Se cantiam, con trillo solo Facciam torto al uscignolo, E qualch' altro capitale Abbiam poi, che alcun non sa.

(Le ragazze partono con collera.)

Bella, bella tengon sodo, Sene vanno ed io ne godo, Eroine di costanza, Specchi son di fedeltà.

Here follows a free prose translation:-

#### To Fiordiligi.

Turn your glance on him and see his sad condition. His state cries out, I shiver, I burn; fairest one, have mercy on me.

#### To Dorabella.

And for a moment only look into my eyes, where you will read more than my mouth can say. The paladin Roland's love is nothing against mine. What are Medoro's wounds to his? My sighs are as flames, and his desire is as steel. Never will you find for service, I swear it, our like, if you search from Vienna to Canada. We are as rich as Crossus, as beautiful as Narcissus; Mark Antonys are sorry fellows in comparison with us; our strength defies the Cyclops, and our education would shame Æsop; nimble and graceful on foot, we do not yield to the star dancer; if we sing, with only a trill we put the nightingale to the blush; and there are other things for which we are envied by all men.

#### (The women leave angrily.)

Splendid! What joy! They run away! These damsels are true heroines of constancy, true looking-glasses of fidelity.

This aria was discarded for No. 15 in the first act, "Non siate."

## ? THE OPAL ?

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For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston The \*part of Guglielmo was created by Benucci,\* a celebrated bass buffo. He created the part of Figaro in the "Nozze di Figaro," and Michael Kelly spoke of his "stentorian" voice. A German contemporary critic praised his "natural and excellent acting, his uncommonly round, full, and beautiful voice, which he uses skilfully. He has the rare and praiseworthy habit of never exaggerating." Why this aria was omitted is not clearly known. Some think that the extravagance of the text would have awakened the suspicions of the women.

The aria is in D major, Allegro, 4-4. The accompaniment is scored for two oboes, two bassoons, two trumpets, kettledrums, and strings. There were horn parts in the first score, but Mozart struck them out,

although he had used them with peculiar effect in a fanfare.

The scene of the action, according to changes in the libretto, was at first Trieste, then Naples, then Venice, and finally Naples again. Fr. Heinse chronicled a rumor in his "Reise- und Lebensskizzen" that this story of Da Ponte was founded on an actual affair of like nature between two officers and their betrothed ones at Vienna, and that the emperor gave Da Ponte the subject.

\*\*

Mr. Vernon Blackburn of the Pall Mall Gazette heard "Così fan tutte," conducted by Richard Strauss, at the Residenz Theatre, Munich. He wrote:—

"The book is an agreeable charade; it is the mere amplification of a catchword to which Shakspeare was not ashamed to subscribe when he identified woman with frailty. If, as in a brief panorama, I describe the Munich version of the opera as I have it vividly before me, perhaps its points will become intelligible from just this charade point of view. The overture is perhaps less interesting than Mozart's overtures usually are, but I may have found that specially so, coming as I did direct from the magnificent 'Zauberflöte' overture, which I had heard as part and parcel of the opera for the third time this season on the night before. The curtain rises, and we are on the verandah of a little

\*Little is known about Benucci's life. He was primo buffo at the Vienna Italian Theatre as early as 1783; but he probably left Vienna in 1796, and Gerber suggests that he went to Italy, possibly to live there in retirement.

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Neapolitan restaurant, when two young officers, Guglielmo and Ferrando, are lunching with an old friend, a guide and philosopher, Alfonso. Here Mozart is gay and festive without a thought beyond. The conversation trips along, Guglielmo praising his Fiordiligi, Ferrando his Dorabella. Alfonso will hear none of it; all women are alike; let his friends pretend to leave Naples and make love in disguise to the wrong ladies and their wooing will win. The wager is taken, and the three dance away through a garden gate. In a trice we are in the lovely Italian garden of the hotel where the ladies are staying, and whither Alfonso comes to break the news of the immediate departure of their lovers. All the music of this part is exquisite. The farewell songs and quartet,\* with the sighing viola making an almost poignant moment, and the trio after the leave-taking, simply beautiful as it is with its shimmering violin accompaniment, are outside all ordinary criticism. The work of a tired brain, forsooth! We follow the ladies, as it were, with the changing of the stage to their apartments, where Alfonso introduces the monstrously-disguised lovers. All the scene is in Mozart's best manner; the serio-comic love-making of the men, the terrible sincerity and earnestness of their rejection on the part of the ladies, the exquisite songs of sorrow, and the delighted laughter of the lovers, culminating in their contemptuous dismissal, could, in its perpetual contrast of humour and refined tenderness of sorrow, have been in his generation (and possibly in any other) the work of Mozart alone. second act opens with a lovely card-duet, sung by Fiordiligi and Dorabella, at the conclusion of which Alfonso announces music in the garden. As the scene quickly changes, you hear the first notes of the justly famous serenade with its perfect phrases of peace and content. After the serenade the disguised lovers reappear, but now they appeal to subtler emotions. They are sick, like to die; and they take immediate advantage of offered sympathy. The frail ladies waver, and here again the genius of the musician makes your charade real and living by their hesitations, their desires, their pauses, and their final surrender. There shall be an immediate marriage, and with a mere fantasy of preparation

\*Does not Mr. Blackburn refer to the beautiful quintet, "Di scrivermi ogni giorno," which, after all, is practically a quartet, for Don Alfonso enters only at the very end and in an aside?—ED.

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Symphony in C major, No. 7 . . . . . . . Franz Schubert (Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna; November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft

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ALFRED BARTLETT 69 Cornhill der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.\*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the

Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too

free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

\*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a

rhapsody which may well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

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understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

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lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

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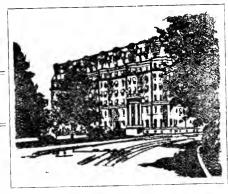
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CHERUBINI

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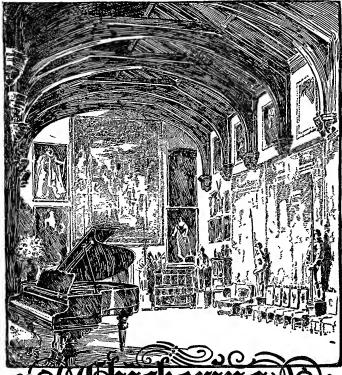
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#### PROGRAMME.

Tschaikowsky		"Manfred," Symphony, Op. 58, after Byron	ı's
		Dramatic Poem	

I. Manfred's Wanderings and Despair.

Lento lugubre.

Moderato con moto.

Andante.

Andante con duolo.

II. The Fairy of the Alps.
Vivace con spirito.

Trio: L'istesso tempo.

- III. Pastorale: Andante con moto.
- IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.

Allegro con fuoco. Andante con duolo.

Tempo primo.

Largo.

#### Brahms . . . Concerto in D major, for Violin, Op. 77

I. Adagio non troppo.

II. Adagio.

III. Allegro giocoso, ma non troppo vivace.

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"Manfred," Symphony after Byron's "Manfred," Op. 58.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 5–6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Mily Balakireff wrote a letter, dated St. Petersburg, October 28, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his inner disposition," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length; there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunters' music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple and maidenly

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For Weddings, leut Glass, Sterling Silver, Marriage Ringse Invitations. Affowellt to Inc. 14 Winter It. ideal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals."\*

Tschaikowsky began composition at Maidanowo in April, 1885. He found the task a hard one, and he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 3, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work beyond my strength." He completed "Manfred" in September, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people"; and he was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 11, 1886, under Erdmannsdörffer's† direction. Tschaikowsky attended the re-

\*Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii. pp. 333-335-

†Max Erdmannsdörffer died at Munich, February 14, 1005. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1880, and he founded at Moscow in 1883 a students' orchestral society. From 1880 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at St. Petersburg during the winters of 1895–90 and 1896–90. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt and a celebrated pianist and teacher.

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hearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, who was as a rule hostile toward Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in St. Petersburg (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. The second was on February 8, 1902; the third on April 30, 1904.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, gong, tambourine, two harps, organ (or harmonium), strings.

This symphony, which was not catalogued by Tschaikowsky among his symphonies, may be characterized as descriptive or programme music. There is a preface in Russian and French.

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II. The Fairy of the Alps appears to Manfred beneath the rainbow of the waterfall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (Lento lugubre) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterward associated with the vision of Astarte and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells?



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The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, English horn, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (Andante) enters in D major (muted strings, without double-basses). There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analysts "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate." The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of ffff. The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloguy. It is the soul of Manfred that the composer wishes to portray.

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem:—

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,—the sunbow's rays still arch The torrent with the many hues of heaven, And roll the sheeted silver's waving column O'er the crag's headlong perpendicular, And fling its lines of foaming light along, And to and fro, like the pale courser's tail, The Giant steed, to be bestrode by Death, As told in the Apocalypse. No eyes



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But mine now drink this sight of loveliness, I should be sole in this sweet solitude, And with the Spirit of the place divide The homage of these waters.—I will call her.

(Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.)

Beautiful spirit! with thy hair of light, And dazzling eyes of glory, in whose form The charms of earth's least mortal daughters grow To an unearthly stature, in an essence Of purer elements; while the hues of youth,— Carnation'd like a sleeping infant's cheek, Rock'd by the beating of her mother's heart, Or the rose tints, which summer's twilight leaves Upon the lofty glacier's virgin snow, The blush of earth, embracing with her heaven,---Tinge thy celestial aspect, and make tame The beauties of the sunbow which bends o'er thee. Beautiful Spirit! in thy calm clear brow, Wherein is glass'd serenity of soul, Which of itself shows immortality, I read that thou wilt pardon to a Son-Of Earth, whom the abstruser powers permit At times to commune with them—if that he Avail him of his spells-to call thee thus, And gaze on thee a moment.

Manfred tells her the story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

Manfred (alone). We are the fools of time and terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.



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This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the 'bale horse' on which Death is mounted in the Apocalypse. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred in-

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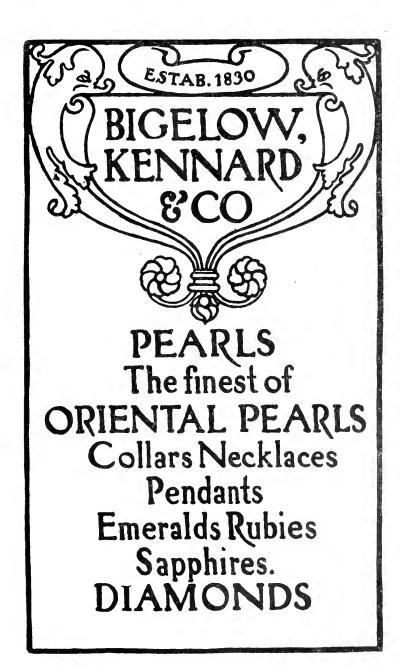
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vokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics are seldom found in scores. They say the first use of them is in Boïeldieu's "La Dame Blanche" (1825), and there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

\*\*\*

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B-F-sharp,—which falls suddenly to A-E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horns).





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Finale (Allegro con fuoco, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Enter MANFRED.

A Spirit. What is here?

A mortal! Thou most rash and fatal wretch,

Bow down and worship!

SECOND SPIRIT. I do know the man,-

A Magian of great power and fearful skill!

THIRD SPIRIT. Bow down and worship, slave

What, know'st thou not

Thine and our Sovereign?—Tremble and obey!

ALL THE SPIRITS. Prostrate thyself and thy condemned clay, Child of the earth! or dread the worst.

MANFRED. I know it;

And yet ye see I kneel not.

Modest Tschaikowsky tells us that his brother admired and respected Berlioz as "a reformer of instrumentation"; but he was not enthusiastic over the music of the Frenchman. When Berlioz visited Moscow

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in 1867 to conduct two concerts, the Conservatory gave him a dinner, and Tschaikowsky then spoke a warm welcome in French to the distinguished visitor. As a critic, Tschaikowsky wrote at length of Berlioz in 1873. This article may be found in "Tschaikowsky," by Rosa Newmarch (London, 1900, pp. 145-148). I make room for this short extract: "Berlioz works upon the imagination. He knows how to engage and interest, but he can rarely move us. Poor in melodic inspiration, lacking a fine feeling for harmony, but endowed with a marvellous gift of exciting the imagination of his hearers, Berlioz applied all his creative powers to the externals of musical beauty. The results of this tendency are shown in that marvellous orchestration, that inimitable beauty of sonority, that picturesque presentment of the natural and fantastic world, which proclaim him the subtle and inspired poet, the unapproachably great master." Some claim that Tschaikowsky was not influenced to any extent by Berlioz, but surely in "Manfred" there are pages that are proofs of such influence.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

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MANFRED. Can this be death? there's bloom upon her cheek; But now I see it is no living hue
But a strange hectic—like the unnatural red
Which Autumn plants upon the perish'd leaf.
It is the same! O God! that I should dread
To look upon the same—Astarte!—No,
I cannot speak to her—but bid her speak—
Forgive me or condemn me.

PHANTOM OF ASTARTE. Manfred!

Manfred. Say on, say on—

I live but in the sound—it is thy voice!

PHANTOM. Manfred! To-morrow ends thine earthly ills.

Farewell!

MANFRED. Yet one word more-am I forgiven?

PHANTOM. Farewell!

MANFRED. Say, shall we meet again?

PHANTOM. Farewell!

MANFRED. One word for mercy! Say thou lov'st me.

PHANTOM. Manfred!

(The Spirit of ASTARTE disappears.)

NEMESIS. She's gone, and will not be recall'd; Her words will be fulfill'd. Return to the earth.

A Spirit. He is convulsed.—This is to be a mortal,

And seek the things beyond mortality.

Harp glissandos accentuate the weird effect of this scene. And now the themes of the first movement are combined in broad treatment, until there is a tremendous climax.

The Abbot of Saint Maurice. Alas! how pale thou art—thy lips are white—

And thy breast heaves—and in thy gasping throat The accents rattle—Give thy prayers to Heaven—

Pray—albeit but in thought—but die not thus.

MANFRED. 'Tis over-my dull eyes can fix thee not:

But all things swim around me, and the earth

Heaves as it were beneath me. Fare thee well—Give me thy hand.

Abbot. Cold—cold—even to the heart—

But yet one prayer—Alas! how fares it with thee?

Manfred. Old man! 'tis not so difficult to die.

(MANFRED expires.)

Abbot. He's gone—his soul hath ta'en his earthless flight—Whither? I dread to think—but he is gone.



In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness. But the last measures hint at the "Dies Irae."

\* \*

Such is Tschaikowsky's translation of "Manfred" into music,—"Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt, that Manfred is merely Byron "with a fancy drapery on." In the notes to Schumann's "Manfred" (programme book, November 30, 1901) I quoted Henry Morley's remarks when Byron's play was revived at Drury Lane in 1863:—

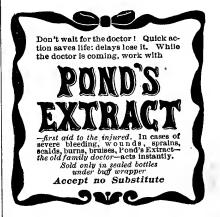
"'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The play-goer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play."

To some the play may now seem bombastic, absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A



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dreadful age, no doubt: for all its solid foundations of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," "Pastorale," "Flight of the Spirits," -symphonic prelude by A. von Ahn Carse (London, March 2, 1904). The unhappy Nietzsche composed a "Meditation on Manfred," and sent it to von Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv. pp. 552-555. Leipsic, The operas entitled "Manfred" are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God, and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

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Mr. Fritz Kreisler was born at Vienna, February 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup Concert, then he went a-journeying. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did army service (they say), and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony Concert was on February 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January 23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante") here at a Symphony Concert, February 15, 1902. He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4.

It's a Fownes'
That's all you need to know about a glove.

Concerto in D major, for Violin, Op. 77 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus Concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Charles Martin Loeffler; and at the concert in memory of Governor Wolcott, December 29, 1900), and by Miss MacCarthy, November 15, 1902, December 19, 1903.

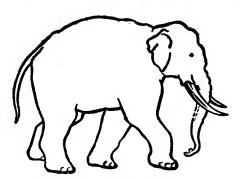
The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friend-ship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D

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major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

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#### ENTR'ACTE.

#### MOZART AND BEETHOVEN.

BY VERNON BLACKBURN.

Hypothesis has long been as favourite a game to the speculative philosopher as is (shall we say?) ping-pong to the domestic sportsman of to-day. There are certain large questions, however, which, apart from the common unfruitfulness of any general hypothesis, it is interesting every now and then to examine, in consequence of the personal and authoritative influence which one man oftentimes manages to exercise over the dominion of some particular branch of art. Listening a night or two ago at the Queen's Hall to a performance of Beethoven's Fifth Symphony, it occurred to us somewhat vividly how very much more important it was to the history of art that Beethoven should have been born rather than Mozart. We say to the history of art, not to its treasury; in a word, without the advent of Mozart modern music, with very little modification, would, we can scarcely doubt, be in very much the same position as we find it now. We return therewith to a subject that has often piqued us, and on which we have before made certain observations.

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writes as follows of the

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Without the appearance of Beethoven, however, it is not easy to realize what modern music would be. A curious thought, one is immediately inclined to say; and in spite of a certain superficial conclusion which might be obvious to any one who just looked at the facts as they stand, this truth by no means necessarily implies that Beethoven ranks (just on account of this truth) in a higher position than Mozart.

Mozart, then, finished a school. He was the last and the greatest of the musicians (unless we bracket with him John Sebastian Bach, who was, however, born in 1685) who made the eighteenth century so great a musical age. He was not necessary. It is a grand possession of the world that we have in him so exquisite a genius to admire, to love, and in a certain sense to learn from; but Beethoven stands not as the completion of a school of the past, but as in truth the new seer of the music that was to follow. It is not easy to think, for example, what Wagner would have been had there been no Beethoven before him; which implies, of course, that it is still less easy to perceive what any of the great musicians of the nineteenth century and the present would have been for precisely the same reason. The past, upon which Beethoven laid his mighty hand, and upon which he stopped, as it were, before he sought the province ahead of him, would have been enough in itself had there been no such supreme culmination of the eighteenth century school as is to be found in Mozart. It is not easy exactly to disentangle all the threads of influence which separate one school from another; but the fact remains that very often, no less in the history of musical than in that of other arts, we could much better afford, in the long run, to lose one consummate artist who completes an age than

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The "Thème et Variations" is a remarkable work, displaying not only rich resources in musical ideas, but a profound knowledge of piano technique and of the most modern resources of the instrument. to lose an artist, even possibly of not so great a mould (though he would have great hardihood who would assert this in connection with Mozart), who foreruns something that is to come.

It is a very curious question; but in this answer seems to lie the explanation of why those who are most forward—in the slang phrase, up-to-date—in their musical admirations will ever be inclined to belittle the genius of the composer of "Le Nozze de Figaro," where they would deem it blasphemy to say anything save words of the deepest enthusiasm in connection with the creator of the Seventh Symphony. The fact is, though they are scarcely able to appreciate the matter themselves, that they feel the sense of discipleship involved in Wagnerism, to use the phrase for a mere convenience, and all the modern school of music when they consider the influence of Beethoven; with equal unconsciousness they feel an untrammelled sense in considering the work of Mozart. Therefrom springs up an equally unconscious hero-worship, the object of which assuredly deserves every fragment of praise and reverence, but the hidden and intuitive reason for which, quite apart from natural and well-founded admiration, is centred in a cause of which they are themselves ignorant, and which in this small theory we have attempted to explain. Something of this, as we have said, we have written about before; but the same thought may often be expressed in fresh manners of speech, and at this moment we seem to be trembling, as it were, between a musical past and a musical future, our representative musicians apparently claiming neither one nor the other. harmless repetition in a new shape, therefore, of thoughts that must necessarily be to everybody not uninteresting seems not inappropriate at the outset of a new year. There is so little of musical "newsy" interest just now that a few minutes in the academic walks of Plato involving such peripatetic thoughts may not be without their value.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was

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not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, · let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution

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of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode

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is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's



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most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys-C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second

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theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

\*\*

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their

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construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1780 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and

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at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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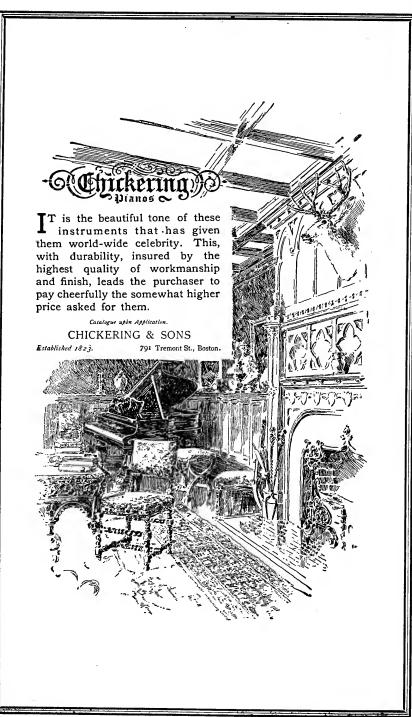
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FRIDAY AFTERNOON, MARCH 24, at 2.30 o'clock.

SATURDAY EVENING, MARCH 25, at 8.00 o'clock.

### PROGRAMME.

Mozart . . . Symphony in D major (K. 504), (B. & H. 38)

I. Adagio; Allegro. II. Andante.

III. Finale: Presto.

Grieg . . . Concerto in A minor, for Planoforte, Op. 16

I. Allegro molto moderato.

II. Adagio.

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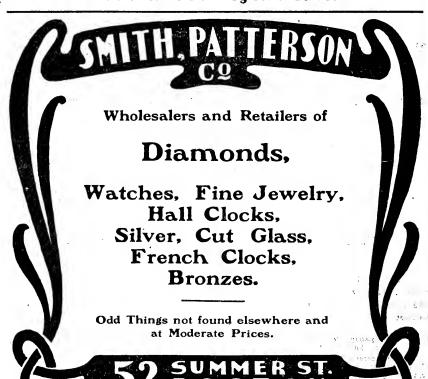
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SYMPHONY IN D MAJOR (KÖCHEL, No. 504), WOLFGANG AMADEUS MOZART (Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This symphony was composed in December, 1786. Performed in Prague at a concert given by Mozart early in 1787, it awakened extraordinary enthusiasm. Franz Niemtschek, of Prague, who wrote a biography of Mozart (1798), said of the two concerts (the first was on January 19): "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The compositions played at these concerts were all by Mozart, and he played the piano and improvised. The soprano, Anna Selina Storace, told Mozart's father that his son Wolfgang made the net sum of 1,000 florins by the concerts.

The orchestra of the Prague Opera House was not numerically strong at the time; there were six violins, two violas, two basses. At Vienna the Opera orchestra of the same year had twelve violins in all, four violas, three 'cellos, and three double-basses. This orchestra, it is true, was strengthened on grand occasions,—always for the concerts given in aid of the pension fund for musicians, when one hundred and eighty to two hundred players took part. An orchestra of two hundred assisted in the performance of an oratorio by Dittersdorf, and Risbeck spoke in his letters of four hundred musicians playing together in Vienna for the benefit of the widows of colleagues. Mozart himself mentioned in 1781 a performance of a symphony by him with forty violins and the wind instruments all doubled, "also ten violas, ten double-basses, eight

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This symphony is noteworthy in two respects: there is an introductory slow movement, and there is no minuet. Köchel attributes forty-nine symphonies to Mozart. Only four (44, 45, 46, and 47) begin with an introduction, in these instances adagio. It is to be noticed that the symphony which precedes chronologically (1783) the one played at this concert has such an introduction and is also without a minuet. The "Parisian" symphony, No. 39 (K. 297), composed in 1778, is also in D major and without a minuet. It was in his sixth symphony (K. 43), composed in 1767, that Mozart used the minuet, here without a trio. It is true that the second symphony, with the alleged date 1760 (London), contains two minuets, but the authenticity of the date has been disputed on apparently good grounds.

This symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The introduction, Adagio, D major, 4-4, is free in form. A strong unison and octave D in the full orchestra, followed by ascending figures, leads to a rambling violin theme, chords over an arpeggio bass, which alternate with an ascending series of turns in the first violins, and then a piano hold on the dominant.

The first movement, Allegro, in D major, 4-4, begins piano with the first theme, which in more than one way reminds the hearer of the first theme in the overture to "Don Giovanni," written about ten months afterward. There is also the prophecy of a figure in the overture to "The Magic Flute." The second theme is of a quieter nature and in A major. The free fautasia is rather long. The movement is characteristically Mozartian.

The second movement, Andante, G major, 6-8, has been praised by

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German commentators for its "spring freshness," and Ferdinand Hand in his "Æsthetik der Tonkunst," quoted it as a perfect example of Mozart's "exquisite grace." The drums and trumpets are silent. The movement is in sonata form.

Finale, Presto, D major, 2-4, is a brilliant rondo on three themes Michel Brenet is reminded by the first of an air from "The Marriage of Figaro." The resemblance is not striking.

When was this symphony first produced in Boston? Was it at a concert of the Orchestral Union, led by Mr. Zerrahn, at Tremont Temple, February 1, 1860? The programme as a whole is worth quoting:—

SYMPHONY No. 1, IN THREE PARTS	Mozart
Waltz, Sanderlinge (sic)	Lanner
Overture, "Der Freischütz"	
Introduction and Aria, "Belisario"	Onizetti
ALLEGRETTO FROM SYMPHONY-CANTATA	
QUADRIQUE, NORTH STAR	Suauss

The concert began at three P.M. Single tickets were sold for twenty-five cents, and a package of six cost one dollar.

It is often stated loosely, and with the air of Macaulay with his "every school-boy knows," that the minuet was introduced into the symphony

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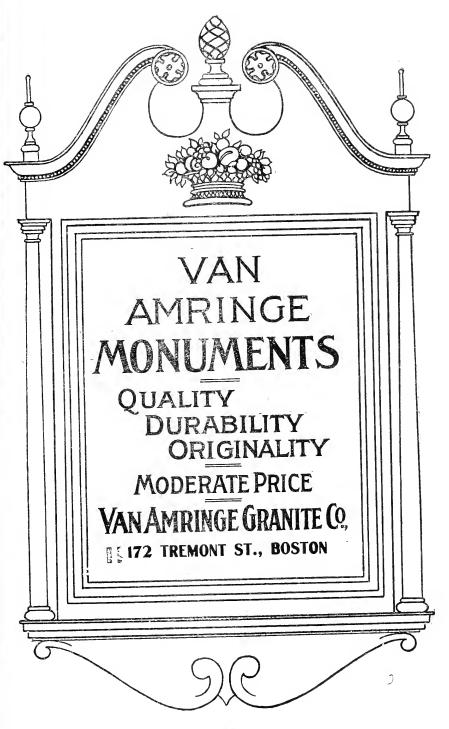
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by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. But just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn, whose symphony of 1740 with a minuet is now in the Vienna Court Library.

The symphony, it is said, was the successor of the old suite. not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. But Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.\*

\*For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).



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There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the Musikalisches Wochenblatt after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

Mr. Cornelius Ruebner, pianist and composer, was born at Copenhagen, October 26, 1853. (His father, Johann Wilhelm Ruebner, music conductor and a Danish government official, 1827–93, was a German by birth.) He studied music with Gade and Reinecke, lived for a time at Baden-Baden, and in 1892 went to Carlsruhe as conductor of the Philharmonic Society. He was also director of a music school in Carlsruhe. In 1904 he was invited to take charge of the department



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of music at Columbia University, of New York, as the successor of Mr.

Edward MacDowell, who resigned the position.

Mr. Ruebner has composed "Prinz Ador," a ballet fairy tale in three acts (Carlsruhe, 1903), a symphonic poem and a festival overture for orchestra, a piano trio, songs,—among them "An die Natur" for voice, pianoforte, 'cello, and pyrophone or organ (1870),—and pianoforte pieces. He gave a pianoforte recital in New York on December 22, 1904.

CONCERTO IN A MINOR, FOR PIANOFORTE, Op. 16.

EDWARD HAGERUP GRIEG

(Born at Bergen, Norway, June 15, 1843; still living, now at Christiania, now at Bergen.)

It has been said that Grieg wrote this concerto in 1868 and dedicated it to Rikard Nordraak, a Norwegian composer, whom he met at Copenhagen. It has also been said that Nordraak turned him from following in the footsteps of Gade, who in turn followed piously in those of Mendelssohn; that he disclosed to him the treasure-house of folk-song, and persuaded him it was his duty to express in music the true national spirit and life. But Nordraak died in 1865, and the second edition of the concerto at least is dedicated to Edmund Neupert, a pianist, who was born at Christiana in 1842, and died at New York in 1888.

The concerto was played at Leipsic in the Gewandhaus, at a concert for the benefit of the Orchestra Pension Fund, February 22, 1872. It was announced as "new" and "in manuscript." The pianist was Miss Erika Lie.\* This probably was not the first performance. The music

\*Erika Lie (Mrs. Nissen), born at Kongsvinger, near Christiania, in 1845, was a pupil of Kjerulf and Theodor Kullak. She taught in Kullak's Akademie der Tonkunst at Berlin, and gave concerts in Germany, Denmark, and Sweden. She antagonized in some manner the music critics of Berlin, so that they all agreed to ignore her concerts. She married in 1874, made her home at Christiania, where she taught the rest of her life, and died on October 27, 1903.



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excited hostility. It was described as patchwork, as scraps of Schumann and Chopin "Scandinavianized." The first performance in England was at the Crystal Palace, with Edward Dannreuther as pianist, in 1874. Louis Brassin played the work at Leipsic in 1876.

The concerto was played in Boston by Mr. Boskovitz at a Thomas concert, October 28, 1874. It was played afterward by Mrs. Bloomfield-Zeisler, Messrs. Sherwood, S. Liebling, Rummel, Neupert (December 12, 1882), and others.

Grieg rewrote the concerto after the first performance, and made important changes in the orchestration. When the work was first played in Boston, the orchestration was considered radical and tumultuous. Mr. Dwight, for instance, said: "Richly, in parts overpoweringly, accompanied by the modern, almost Wagnerian, orchestration."

Even to-day there are various opinions concerning this concerto. Ernest Closson, who wrote a biographical sketch of Grieg (1892), reckons it among his most important works. "Although conceived under the visible influence of Schumann, it remains exceedingly individual. . . . Each figure, each phrase, surrounded with complicated and accompanying figures, is in its proper place. There is an absence of the passages of sheer 'virtuosity' with which pieces of this kind are usually On the other hand, Henry Maubel (Maurice Belval), in his most appreciative "Préface à la Musique de Grieg" (1889), finds only

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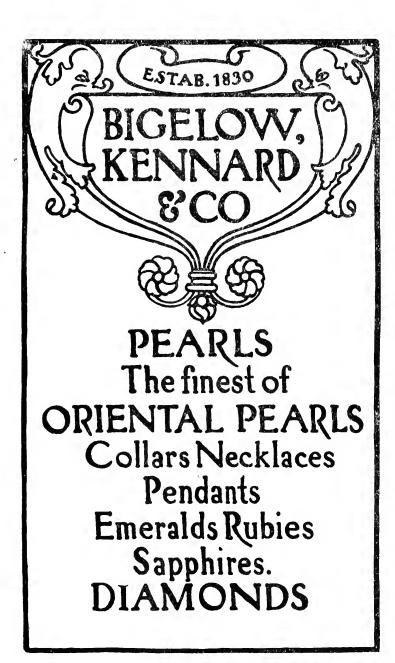


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the elegiac Adagio interesting. Joséphin Peladan, the fantastical Sar of dark corners, who in 1892 considered Grieg to be "the greatest living composer," and therefore invited him to a soirée of the "Rose † Croix" "as one wholly worthy," accepted Grieg in bulk, as Victor Hugo accepted Shakespeare. But Maubel finds in Grieg's music chiefly these moods: black, deep sadness, as in "The Death of Aase"; tenderness passionately extended to a person or a thing, as in elegiac melodies; and occasionally serenity, smiling or already tainted with melancholy: see "Morning," in the first suite from "Peer Gynt," and in the melody, "The Princess." And Maubel finds these moods most fully depicted in the songs for the voice and in the orchestral music, "the instruments which are most freely expressive."

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones,

one bass tuba, kettledrums, and strings.

The first movement, Allegro molto moderato, A minor, 4-4, opens with a sustained pianissimo A in the brass, with a roll on the drums and a pizzicato note for the strings. The pianoforte has a short introductory passage. The first theme, in the nature of a march, is given out by wood-wind and horns; each phrase is answered by the strings. The second period of the theme, of a more song-like character, appears first in the wood-wind, then in the wood-wind and violins. ductory orchestral ritornello is short. The pianoforte then develops fully the theme. Subsidiary themes follow, and are given to the pianoforte. The second of these, in C major, given out by the pianoforte and imitated canonically by flute and clarinet in octaves, might be mistaken for the second theme, but this comes later, also in C major, tempo lento, più tranquillo, first played by the trumpet over sustained harmonies in horns, trombones, and tuba; it is then taken up by the pianoforte and developed at length with gradually quicker pace. A fortissimo orchestral tutti ends the first part. There is no repetition and the free fantasia is short. The third part begins with a return of the first theme in the tonic, played by the pianoforte with answers



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NNOUNCES the Fifth Public Performance of the School of Opera, which will take place on Tuesday, April the eleventh, MCMV, at two o'clock, in the Boston Theatre, under the direction of Signor Oreste Bimboni, with a chorus and full orchestra. The program will consist of scenes from the following operas:

	"The Masked	Ball'	,					Verdi	
	" Haiducul"						Bir	mboni	
	" Carmen "							Bizet	13 Victorian v
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Tickets, \$1.50, \$1.00, 75c., and 50c. Subscriptions will be received until Saturday, April first, and seats will be allotted in the order in which subscriptions are received. The public sale will open on Monday, April third, at the box office of the Boston Theatre. The proceeds of this performance will be devoted to free scholarships in the Opera School.

Checks should be made payable to RALPH L. FLANDERS, Manager, New England Conservatory of Music, Huntington Avenue, Boston.

from the strings. This third part is followed by a long cadenza for the

pianoforte. A short coda, poco più allegro, brings the close.

II. Adagio, D-flat major, 3-8. The theme is developed by the muted strings, and later wood-wind instruments and horns take part. The pianoforte has episodic and florid work, which is accompanied by sustained harmonies (strings). The theme returns, fortissimo, for pianoforte and orchestra, and is developed to the close of the movement, which is connected immediately with the next.

III. A rondo on five themes, A minor, Allegro moderato molto e marcato, 2-4. There is preluding by clarinets and bassoons. pianoforte follows, takes up the first theme of Scandinavian character. and develops it. A tutti passage follows. The second theme, also in the tonic, is brilliant passage-work for the pianoforte, but it closes with more cantabile phrases. The third, in lively march rhythm, is in C major; it is played first by the pianoforte with orchestral accompaniment, and developed by the orchestra against piano arpeggios. There is then a fortissimo tutti in the rhythm of the first theme. Another theme is given out by pianoforte and orchestra, and there is another orchestral tutti. The fifth theme, of a more cantabile character, is played (F major) by flute and clarinet over an accompaniment in the strings, and then developed at length by the pianoforte over a bass in The second part is very much like the first, but the third theme is now in A major. The coda begins quasi presto (A major, 3-4), and the first theme is used with a rhythmic variation, until the apotheosis (A major, 4-4) of the fifth theme, sung by brass instruments broadly and fortissimo, accompanied by pianoforte arpeggios and orchestra.

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"SADKO," A MUSICAL PICTURE, OP. 5

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, Russia, March 18, 1844; now living in St. Petersburg.)

This orchestral fantasia has been called the first Russian symphonic poem. It was composed in 1867; the first performance in Germany was at a meeting of the German Congress of Musicians at Altenburg in 1876; it was afterward revised in 1891 and published in the new version in 1892. It may here be said that other early works of Rimsky-Korsakoff were carefully revised by the composer: the Symphony, E-flat minor, Op. 1, was not only rewritten in part, it was transposed into E minor; "Antar," Op. 9, a symphony, was revised in 1897; the Symphony in C major, Op. 32, was rewritten; and the opera, "Pskoffitjanka," or "The Maiden of Pskoff" (St. Petersburg, 1873), Rimsky-Korsakoff's first opera, was revised in 1894 and produced in St. Petersburg in April, 1895.

"Sadko" is dedicated to Mily Balakireff, and it is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, bass drum, cymbals, gong, harp, and strings.

The score contains a programme note, which may be Englished freely as follows: "The ship bearing Sadko, a famous gusli player, is becalmed

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Copies may be had at either office, or will be mailed on request.

on the high sea. He is thrown overboard by the fellow-travellers as a propitiatory offering to the Sea King, who receives him in his domain, while the ship sails on. There is a great company beneath the waves, for the Sea King is celebrating the wedding of his daughter to the Ocean. He compels Sadko to play on his gusli, and they all dance to the music. Spectres appear; the dance grows wilder and wilder; stormier and stormier are the billows. Sadko breaks the strings of his instrument; an end is put to the dancing, the sea grows calm, and it is soon dark and still in the ocean depths."

(The gusli was a musical instrument of the Russian people. existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat soundingbox, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettie "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the elavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. It was played by a horse-hair bow. The instrument was found on the wall of a tavern. as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.)

"Sadko" begins with a musical representation of the calm sea of the legend, moderato assai, D-flat major, 6-4, pp, violas, then violins and a long drum-roll pp. Energetic chords and figures are afterward interjected. Sadko, thrown overboard, sinks. Short phrases in D major, first for clarinet, then for 'cello (D major, 3-4), serve as thematic material for alluring and curiously orchestrated strains. The second section portrays the Sea King's festival. Long drawn out melodies

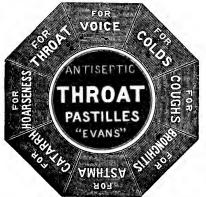


are heard; arpeggios of harp and wood-wind flow about them; there are mocking figures formed out of the phrases above mentioned; and now the wood-wind instruments chuckle, and the billows begin to swell (strings). The opening measures of the sea-calm reappear. Foregoing motives are worked over, and soon full harp chords introduce Sadko playing his gusli. A dance melody for muted strings, D-flat, 2-4, enters, and is developed into a more pronounced form. The dance grows livelier and turns into an orgy. The ocean roars, and after the introduction of the whole pulsatile battery (druns, cymbals, gong, etc.) Sadko breaks the strings of the gusli, and the sea quickly calms down to the musical form of the opening measures.

Sadko is the hero of the *Bylina*, or popular heroic tale in verse, that is associated with Novgorod in the days of the rich and adventurous merchants of that powerful and arrogant republic. The singers of the *Bylinen*, or hero-songs, were not singers by profession: they were, for the most part, wandering handicraftsmen who sang for their own amusement. Certain song-legends were best handed down by certain families. The singers were for the most part from the north of Russia, but the scene of the heroic deeds, the characters, and the adventures are as a rule of Southern Russia. For a study of the *Bylina* see Alexander von Reinholdt's "Geschichte der Russischen Litteratur"\* (Leipsic), chapter iii. (This is the seventh volume in the series, "Geschichte der Weltlitteratur in Einzeldarstellungen," and von Reinholdt's preface is dated St. Petersburg, 1886.)

The legendary tales of Novgorod tell either of Sadko or of Wasilij Buslajeff. The *Bylina* of Sadko admits of variations in the telling. According to one version Sadko's birthplace was on a bank of the Volga, but he would fain wander, and he set his face toward Novgorod.

\*I am indebted to Mr. Samuel Chevalier, of the Boston Public Library, for calling my attention to this book in connection with the Sadko legends.— $E_D$ .



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When the Volga farewelled him, it sent by him its regards to its "brother, Ilmen lake," and in gratitude for the bringing the message the Ilmen told Sadko to cast three nets into the lake. Sadko cast, and drew up many fishes, which were all turned into gold. He was thus so rich that in three days he was able to purchase all the goods in Novgorod. This version brings to mind the lucky cast of a fisherman or two in "The Thousand Nights and a Night."

Another version, one more poetical and of longer flight, tells of Sadko, a poor gusli-player in Novgorod. He gained his bread by playing at the feasts of rich merchants of the town. Days went by and Sadko was not bidden to a feast. His breast was straitened, and sad in heart he went down to the shore and played his gusli. The Sea King, hearing him, was entranced, and told him to bet at the first opportunity that there were golden fish in the water. Sadko won the bet, which was of three little shops. Then he prospered so in business that in a short time he became very rich, and he was puffed up, and he said to himself that he would buy all that there was in Novgorod. But goods and precious wares kept coming into the town, so that he said: 'No one can buy the goods of the whole world. If I should buy all that comes from Moscow, still goods would come from other lands. No, I am Sadko and yet not rich, for richer still is magnificent Novgorod."

He gathered together a band of warriors, and they went on a great trading voyage. He went to the limits of Asia and sold all his cargo. On the way back a storm broke, and the ships could make no headway. Sadko thought to himself, "The Sea King demands tribute," and he threw silver overboard, then gold; but the storm raged on, and then he knew the Sea King wished a living sacrifice. They all cast lots, and Sadko was chosen by Fate. Bound to a plank, his gusli

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with him, he was tossed into the sea. He slept, and when he awoke he was on the sea-floor in the palace of the King, who immediately commanded Sadko to play to him. For three days Sadko played the gusli, and the King danced without stopping. This playing aroused a storm; ships were wrecked, and some of Sadko's companions were drowned. Others prayed to Saint Nicholas, their patron; he sank to the King's palace, and told Sadko to break his strings. Then the dancing came to an end and with it the storm. The King in gratitude for his pleasure wished Sadko to marry, and gave him his choice of maidens who were brought before him. Sadko chose the most modest, Cernawa, but, following the advice of Saint Nicholas, he did not visit her that night, and in the morning he found himself at Novgorod and his ships safe at home. Then built he a gorgeous church to the saint, and spent his remaining days in good fortune and contentment.

The editor of certain *Bylinen*, Mr. Bezsonoff, is inclined to believe that Sadko is a historical character, for the chronicles of Novgorod say that the builder of a church in that town was named "the rich Sadko" (Satko, Sotnik, or Sytnic). Some may prefer to believe that the story, like that of Sindbad the seaman and that of the Ödyssey, may descend from "The Shipwrecked Mariner," a Coptic tale of travel (B.C. 3500) preserved on a papyrus at St. Petersburg. (See the terminal essay in Sir Richard F. Burton's "The Thousand Nights and a Night" (vol. x., pp. 152, 153); also Richard Hole's "Remarks on the 'Arabian Nights' Entertainments,' in which the Origin of Sinbad's (sic) Voyages and Other Oriental Fictions is particularly considered" (London, 1797).)

This story of sea adventure fascinated Rimsky-Korsakoff, who was intended for a naval career, and served for several years in the navy;

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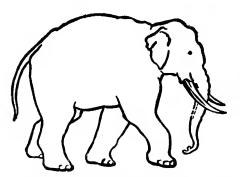
Will be worn longer this season than others,—that is, other gloves.

he wrote his first symphony when he was a midshipman, and left the sea for music in 1873, though he was then appointed inspector of all the bands of the fleet, and filled this position till 1884. The tale of Sadko fascinated him, as did that of Sindbad (see the "Scheherazade". suite). Not only did he write "Sadko," a musical picture, but he also wrote an opera, "Sadko of Novgorod," produced at Moscow very late in 1897. The list of his operas is as follows: "The Maid of Pskoff" (St. Petersburg, 1873-95); "May Night" (St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff (St. Petersburg, 1892); "Christmas Night" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902); "The Immortal Koschtsei" (Moscow, 1902). "The Voyvode" and "The Tale of the Invisible City Kitesch and the Maiden Femonia" have not yet been produced.

\* \*

Rimsky-Korsakoff's first symphony—the first written in Russia, according to Riemann's Musik-Lexicon (Leipsic, 1905, sixth edition)—was produced by Balakireff at St. Petersburg in 1865. It is an ironical fact that the music of the neo-Russian school is known to us only by orchestral works, chamber-music, piano pieces, and songs,—'ironical' because Balakireff, Cui, Rimsky-Korsakoff, Borodin, Moussorgsky, the founders, 'clique,' 'cabinet,' of the neo-Russian school, when they met together in the sixties, agreed, first of all, that orchestral music, as written by Beethoven, Schumann, Liszt, and Berlioz, had gone as far as possible. The string foundation of Haydn could no longer

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be a law to them: Beethoven had introduced vocal solos and a chorus into his ninth symphony; Schumann had added to his "Rhenish" symphony a fifth movement; Liszt, in his symphonic poems, had connected separate episodes into a general ensemble, and had firmly established programme music; Berlioz painted in orchestral colors, and had also introduced vocal music into his symphonies or had given an important part to the solo instrument, as to the viola in "Childe Harold." It was impossible to go further in these directions. It was different with opera; dramatic music was still in a transitory state; its style was not irrevocably determined.

Balakireff never wrote an opera, and his latest work of importance is a symphony (produced in 1898). The operas of Moussorgsky—that wild, irregular, dissipated genius—were put on the stage through the aid of his colleagues, and have never crossed the frontier. Rimsky-Korsakoff's "May Night" has been performed in a German city,—Frankfort (May 3, 1900); and his "Betrothed of the Tsar" at Prague (December 4, 1902). Operas by Cui have been a little less parochial in fortune; his "Le Filibustier" was written for the Opéra-Comique, Paris, and produced there January 22, 1894, probably as an act of courtesy to Russia, for there were only five performances.

It is, perhaps, needless to remind the reader that Tschaikowsky never was a member of this school,—that he is regarded by the faith-

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ful as a cosmopolite. Arensky, who first leaned toward the ultraradicals, came under the influence of Tschaikowsky.

Aristocratic Russia was for a long time in the habit of importing its amusements. Catherine I., extravagantly fond of dancing, borrowed from Paris Mlle. Juliette, a ballet dancer, just as Catherine II. borrowed the philosopher Diderot. There was a Russian ballet, "Baba Yaga," a comedy with songs and dances, before there was a Russian opera. The first theatre opened to the public was in the reign of Elisabeth, and the first singers and orchestra imported were under the manager Locatelli, not the violinist of that name. The history of the ballet is associated closely with that of the opera in all countries, and the story of the ballet in Russia is one of incredible extravagance, scandal, and crime; therefore of genuine interest.\*

The first opera in Russia was in 1735, and the company was Italian. The first opera with Russian libretto and sung by Russian singers dealt with a Grecian mythological subject, and the music was by an Italian. Catherine II. longed for national opera. She wrote the librettos of five, and in the middle of the eighteenth century Russians did write operas. They were without flavor or beauty. They were in weak Italian style, and not one remained long in the repertory.

\*See Pierre d'Alheim's "Sur les Pointes" (Paris, 1897) and "Russlands Theater und Musik zur Zeit Peters des Grossen," by Nikolai Dawidowitsch Bernstein (Riga, 1904).

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When Dargomyzski, Mily Balakireff, and César Cui met with Rimsky-Korsakoff, Borodin, and Moussorgsky to discuss the future of Russian music, the following theories concerning opera were adopted by all except Borodin. (I give them as declared by César Cui in his "La Musique en Russie," Paris, 1880.)

- (1) Dramatic music should always have an intrinsic value as absolute music, without regard to the libretto. Composers thus had for their chief thought only pure melody and vocal virtuosity,—easy and infallible means of success. The most common and naïve trivialities had a reason for existence, and that which would have been hooted in an orchestral work found its way naturally into opera. The Italians, with a wondrous gift of melody, did not even try to conceal nude melody by any harmonic dress. By the Italians, of course, they meant the Italians before the Verdi of "Aïda," "Otello," "Falstaff," and the members of the ultra-modern school. They looked at the thirty-odd operas of Rossini and the sixty-odd operas of Donizetti, and found only one or two types: the rest was merely repetition. The composers wrote too much; they speculated on the success of singers, scene painters, and ballets. But these Russians thought that opera music, apart from accessories, should always be genuine and beautiful, rich and striking in harmonic progressions and instrumental dress. This theory might seem to some a stumbling-block. Should there be no episode of commonplace to relieve the tension of the hearer? No. These men did not care whether the audience were pleased or displeased. worked for an ideal.
- (2) Vocal music must be always in perfect accord with the meaning of the text. Each sentence should have the one fitting and correct musical declamation. The meaning of the text should come out clearly in the musical phrase. A psychical sentiment can often be expressed

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with more depth and power in music than in words. One of the chief means of music is to paint the movements of the soul, the passions: speech defines the aspirations of the soul. Therefore the libretto should be chosen with the greatest care.

(3) The arrangement of the scene should depend entirely upon the situation in which the characters are placed, as well as on the general movement of the plot. There are operas in which the chorus of the ensemble wastes time without consideration of words or action. A catastrophe is ready: immediately the characters stand in line along the footlights, with the chorus arranged orderly at their heels, and sing a long set piece; after it is finished, after the applause is all over, the catastrophe takes place. If the hero of a lyric scene is the tenor or baritone, he must first show his talent in declamation: he therefore advances to the prompter's box, and goes through the recitative; then, to display his breadth of style, he sings an andante cantabile; but he is also a master of rapid and florid passages: and there is necessarily a fast movement, and at the end an impossible note, high or low, which is held endlessly.

This coterie waged war on all such conventionalities: it believed that there should be a complete independence of form, and that the musical development should be controlled by the text or the scenic situation. Marches, characteristic dances, an overture, entr'actes,—these pieces, essentially orchestral, may well be in place. Melody should be used to express lyrical emotion; but one model of melodic form, however successful it may be, should not serve in several numbers of one and the same opera, because in a lyric work there are seldom two situations completely similar with a text that offers the identical suggestions. And, when a chorus is introduced, it should not come forward as a chorus merely for the sake of contrast or to rest the chief singers: the

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chorus should be a crowd doing something, having a determinate part in the drama. Furthermore, there should be attention paid to the historical period of the drama, to local color; in a word, the time and place as well as the characters should be musically typified.

One might have replied, "But these ideas are not very unlike the views of Wagner." Cui or Balakireff would have answered: "The methods used in pursuing the end are very different. Wagner centres all the interest in the orchestra: the singers have only a secondary place. While a theme is exposed by the orchestra, the actor declaims sections of recitative, which, taken separately, often have little intrinsic value or real meaning. This method is false. The characters in the opera, not the orchestra, should dominate the scene. The characters speak the text, which introduces the music; without them there would be no The audience sees and hears them; and they, not the orchestra, should have the leading part. In Wagner's music the orchestra kills song. He makes every effort to diminish the musical importance of the characters in the operas. But we Russians give, with extremely rare exceptions, the whole musical supremacy to the singers, and they have the important themes. We believe that the singers are the true interpreters of the composer's ideas. Furthermore, to mark the character of each person, Wagner clothes the singer with a musical phrase, as with a coat, which he always wears. But why is the poor fellow condemned always to the same phrase? We are not so miserly. We give as many as the situations demand. We reserve the right to elaborate these themes in different ways,—to change rhythm, color, harmony; but unity is not disregarded, and the character is portrayed more vividly. In addition to this, Wagner uses snatches of orchestral phrases that symbolize persons like phrases to express an idea, as 'Vengeance,' a sword, etc.; and when one of these ideas is suggested, even faintly,

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the phrase appears, as though worked by a spring. As though each person could not have an opinion wholly different, a sentiment far removed, in considering the same subject! We do not fall into such errors, at least."

Operas by Cui, Dargomyzski, Rimsky-Korsakoff, and Moussorgsky were the result of these deliberations.

Let us look for a moment at Dargomyzski's opera, "The Stone Guest." The story is Pushkin's version of the adventures of our old friend, Don Juan, the Spaniard, who met his death in the indefatigable pursuit of the ideal woman. There is no need of dwelling on the variations in the story. For instance, Pushkin makes Donna Anna the wife instead of the daughter of the Commander. It is enough to say that in his music the composer follows the text without changing a passage or rejecting a single word. There is not a concession to the audience: not an air or chorus is introduced merely for the purpose of tickling the ear. Instead of set tune, we find melodic, descriptive, emotional recitative. This opera, which takes less than two hours in performance, was orchestrated after the composer's death by Rimsky-Korsakoff and first performed in 1872. The public did not know what to make of it; it was so new, so strange. It is not an opera: it is a lyric drama with an intimate union of text and music, and the music is fashioned to fit strictly the words.

Borodin, not content with symphony or chamber music, as though he were a Frenchman, looked forward to the stage for greater fame. Stassoff furnished him with the scenario of a libretto founded on an epic national poem,—the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtsi, a nomadic people of the same origin as the Turks, who had invaded the Russian empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin, and he began at once to write his own libretto. He tried to live in the atmosphere and even in the language of the

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twelfth century. He read assiduously the poems and songs that had come down from the people of that age; he collected folk-songs even from Central Asia: he introduced into his book, after the manner of Shakespeare, comic characters to give contrast to the romantic situations; he began to compose part of the music, when at the end of a year he was seized with profound discouragement. His friends said to him: "The time has gone by to write operas on historic or legendary subjects; it is necessary to-day to treat the modern drama." When any one deplored in his presence the loss of so much material, he replied that this would go into his second symphony. In "Prince Igor" he did not follow the theories which had been laid down before him by Dargomyzski and Cui. In a letter to a friend he explained his own views concerning opera: "I have always disagreed with a great number of my friends concerning dramatic music. Recitative is neither in my nature nor in my character. I am attracted rather by melody and by the cantilena. I am more and more in favor of complete and concrete forms. In opera, as in decorative art, details, minutiæ, are not in place: only great lines are needed. Everything should be precise, clear, and easy of performance from a vocal and instrumental point of view. The voice should take the first place; the orchestra should be secondary. I do not yet know how I shall succeed, but my opera will be more like Clinka's 'Russian' than the 'Stone Guest.'" He worked under great disadvantages. His wife, Catherine Sergeïewna Protopopowa, an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote as follows of his dear child,—this opera; "We old sinners, as always, are in the whirlwind of life,—professional duty, science, art. We hurry on and we do not arrive at the Time flies like an express train. The beard grows gray, wrinkles hollow themselves deeper. We begin a hundred different things. Shall we ever finish some of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

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He replied to Stassoff, who reproached him on account of the abundance of choruses in the opera, that choruses are constantly interrupted by recitatives and solos, which are necessary to give the singer rest. "For the singer is a human person and not a phonograph or an organ that is wound up with a key. A singer who never leaves the stage, and shouts without cessation a series of high notes, will soon be destroyed in the flower and glory of her career if she be not allowed an opportunity to rest." "Prince Igor" was not performed until after the death of Borodin. It was finished by Rimsky-Korsakoff and Glazounoff, and the opera was performed at St. Petersburg in November, 1890. The composer had no illusion concerning the possibility of transplanting this opera. He himself said, "Prince Igor' is essentially a national opera, which can be of interest only to us Russians who love to refresh our patriotism at the sources of our history, and to see the origins of our nationality live again upon the stage."

Mr. Emile Vuillermoz contributed to Le Courier Musical (Paris, February 15, 1905) a short but brilliant study of modern Russian music, "A propos de 'Schéherazade' de Rimsky-Korsakoff."

PRELUDE TO ACT II. OF "GUNTRAM" . . . . RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg-Berlin.)

Richard Strauss has written two operas,—"Guntram," which was produced at Weimar, May 10, 1894; "Feuersnoth," produced at Dresden, November 21, 1900.

"Guntram," an opera in three acts, libretto by Strauss, was performed again at the thirtieth meeting of the Music Society of Germany, at Weimar, June 1, 1894; it was performed in Munich in November, 1895; it aroused discussion, but it had no stage life.

The score of "Guntram," dedicated to Strauss's parents, has this note on the last page: "Marquartsein, Upper Bayaria, September 5,

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\* \*

The story of "Guntram" is one of compassion and renunciation. The hero is one of a mystically religious company, the "Fighters for Love." One day he and his elder adviser and friend, Friedhold, meet a band of poor and hungry people who are leaving their homes on account of the tyranny of their Duke. The old Duke's daughter, Freihild, the wife of the tyrant, has been their benefactor and protector, but is now powerless to help them. Friedhold tells Guntram that his work is now at hand. As soon as Guntram is alone, he sees a woman, evidently in distress, who is about to throw herself into the lake near by. Guntram saves her; she strikes him in the face with her clenched fist, but the sound of those seeking her is heard, and Freihild reveals herself. Guntram kneels before her, hints mysteriously at his mission, and begs her to be patient. The father finds his daughter,

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now in tranquil mood. Duke Robert storms his way, driving the frightened poor before him. The father has asked Guntram to name his reward, and Guntram asks for the emancipation of these wretches. The request is granted grudgingly, but the singer is invited to the castle to honor the festival with his song. The parasites at the feast praise the Duke as the protector of peace; the court Jester burlesques their hypocritical strains. Guntram sings the blessings of peace, which he contrasts with the horrors of war, and he moves not only Freihild and the invited vassals, but the old Duke himself.

A messenger brings news of the insurrection of the folk, and Robert will at once to the bloody work of crushing it. Guntram denounces Robert, and calls on the knights to seize him as the cause of all the discontent and wretchedness. Robert rushes on him, but Guntram fells him with his sword, and is thrown into a dungeon by order of the infuriated old Duke, who summons the wavering knights to follow him against the folk. Freihild is alone with the Jester, who knows her feeling toward the prisoner, and promises her his aid in freeing him. She realizes that she loves Guntram passionately; she would fain acquaint the hero with her love. He has freed her from her loathed spouse: who can hinder them from escaping together from the court? While Guntram sang his praise of Peace, he saw in the Duchess the face of the goddess whom he lauded. Dungeoned, he thinks of her. As for her slain husband, Guntram knows not remorse; he killed him in self-defence. The monks are singing a requiem over the slain, and the chant is in his ears, when Freihild stands on the threshold of the cell. The two confess to each other their love.

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Friedhold appears, and summons Guntram as one forgetful of his oath. The hero, at first forgetful of the past, then tells Friedhold to return to the band and work with them for the betterment of mankind. He slew a man, 'tis true in self-defence, but he is thereby released from his obligations, and he will fulfil his destiny in his own way. And now the woman knows why the hero cannot belong to her. For Guntram demanded of a tyrant compassion and raised his voice for freedom, when he himself was the slave of his own passions; he would raise the folk from their low condition, but he slew the husband of a sinful wife. He must not take her to himself: he must renounce her. He preaches the gospel of renunciation to her; it is her duty as Princess to care for her people, to make them happy; for the Jester tells them that the old Duke was slain in battle, and that she now rules in his stead. The lovers part forever.

It has been said of this tale that the characters are not creatures of flesh and blood; that they are personified ethical problems, "not understood easily from any religious standpoint." Christianity admits the efficacy of repentance, and surely Guntram's fault is not such as to be atoned for only by asceticism. The influence of Schopenhauer may perhaps here be traced, as in "Parsifal," and Guntram is then a Buddhistic kinsman of Felix Weingartner's Genesius.\* He might

also be a distant relation of d'Indy's Fervaal.†

t"Fervaal," a "musical action" in prologue and three acts, libretto in prose and music by Vincent d'Indy, was produced at the Monnaie, Brussels, March 12, 1897, with Jeanne Raunay as Guilhen, Imbart de la Tour

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<sup>\*</sup>Genesius is the hero of "Genesius," an opera in three acts, libretto (with a use of Hans Herrig's "Geminianus") and music by Weingartner, which was produced at Berlin, November 15, 1892, with Sylva as the hero and Rosa Sucher as the heroine.

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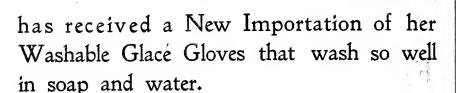
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Mr. Otto Lessmann, who heard the opera at Weimar, did not understand the exact relationship between Freihild and the two Dukes. "She is the daughter of the old Duke, who apparently—at least he so appeared at the Festival—is the ruler; but Duke Robert is his son and also ruler, and also the husband of Freihild. The family rela-

tions are somewhat complicated."

At the first performance Bucha was the old Duke; Schwarz, the tyrant Robert; Wiedey, Friedhold; Giessen, the Jester; and Pauline de Ahna, Freihild. Strauss conducted, and his direction of the performance before the Congress of German Musicians was his last appearance in Weimar as conductor to the court, for a few days afterward he went to Munich as conductor of the Court Opera of that city. He married the heroine of his "Guntram" in 1894, to whom he was betrothed, it is said, the day of the first performance of his opera. She sang in Boston at concerts given by the Philadelphia Orchestra, led by her husband and Mr. Scheel, March 7 and 8, 1904, and at a recital with her husband, March 28 of that year.

as Fervaal, and Seguin as Arfagard. The opera was composed in the years 1880-05. Fervaal will save those of his people who adhere to the Druid religion, if he remains pure. He is captured by the Saracens, and Guilhen, the daughter of the conquering Emir, falls in love with him. He yields to her, and at last returns to the mountains of Cévennes. He declares war against the invaders, but he has sinned, and he and his people are defeated. He wanders on the snowy mountain side among corpses. The old Druid Arfagard prepares to sacrifice him as an expiatory offering, but the voice of Guilhen is heard, calling to her lover. Fervaal strikes Arfagard, and throws himself into the arms of Guilhen, who dies from cold and exhaustion. Fervaal, mad with religious fervor, climbs ridge on ridge, bearing her body and shouting the triumph of the new god, Jesus. The Introduction to Act I. of "Fervaal" was played here for the first time in America at a concert of the Orchestral Club, January 7, 1902.

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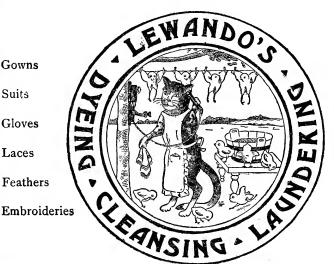
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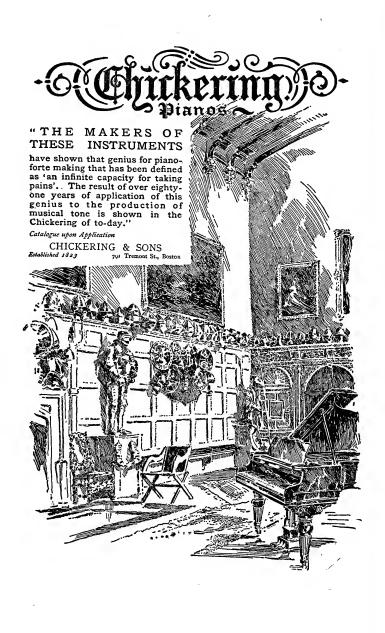
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Brahms .	•	•	•	•	•	•	Tragic Overt	ure, Op. 81
Tschaikowsk	у .			Сс	ncerto	o in D	major, for Vic	olin, Op. 35
I. II. III.	Allegro Canzon Allegro	etta.						
Hugo Wolf						Ital	ian Serenade.	First time
	-							
Huber .				•	Sym	phony	y No. 2, E mine	or, Op. 115
	Allegro							
II. III.	Allegro Adagio				opo.			
IV.					uggeste	ed by p	oictures by Böckli	n."
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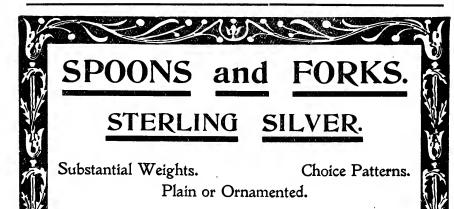
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Although the Tragic Overture is Op. 81, and the Academic Op. 80, the Tragic was composed and performed before the Academic; it was performed for the first time at the fourth Philharmonic Concert at Vienna in 1880\*; it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881. Later performances at these concerts: December 15, 1883, February 13, 1886, March 29, 1890, March 26, 1892, April 7, 1894, November 23, 1895, January 6, 1900, March 26, 1904.

The overture has been characterized as "a tragedy not of actual happenings but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two

\* Yet some German commentators give January 4, 1881, and Breslau as the date and the place of the first performance of both the "Tragic" and the "Academic."

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Mr. Karl Barleben, violinist, was born at Bremen, Germany, in 1866. He at first studied painting, but in his nineteenth year he turned toward music, and was a pupil at the Leipsic Conservatory from 1886 to 1889, where his violin teacher was Brodsky. He has been concertmaster at Hanover, leader of a string quartet, and a teacher at the Conservatory at Barmen-Elberfeld. He has been associated with the Boston Symphony Orchestra for several years. In 1901–1903 he travelled as a virtuoso in Europe, and played in Berlin, St. Petersburg, Hanover, Brunswick, Leipsic, Hamburg, and other cities.

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Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy or Switzerland. March, 1878, was passed at Clarens. On the third of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.\* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet, he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for musical beauty than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment

\*Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at he Royal High School for Music, Berlin. As a violinist he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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March 22 that his "political fever" had about run its course: "The first movement of the concerto is now all ready, i.e., copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The Finale, unless I am mistaken, is as successful as the first movement." On March 24 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.\* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on the 17th: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure.''

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the

\*This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.



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first time at a Philharmonic Concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played here at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, and by Miss Maud Powell on April 13, 1901.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, ff, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the



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movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our"

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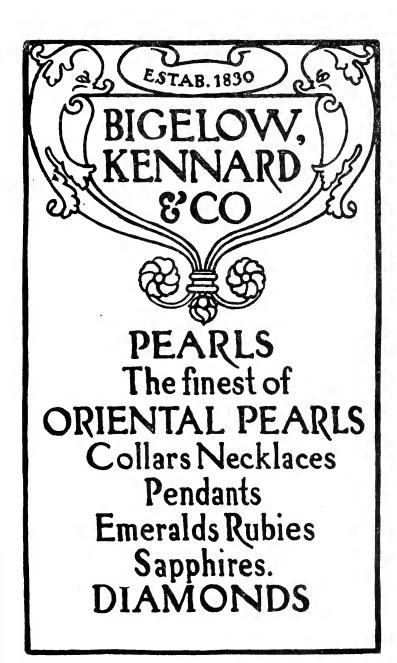
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symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a Russian in the fullest meaning of the word."

This Finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.



The concerto was dedicated first to Leopold Auer.\* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 15, 1881) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The

\*Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.



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first that dared to play it was Adolf Brodsky.\* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to hear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try

\*Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862-63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1808-70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882-83, as teacher of the violin at the Conservatory. In 1801 he was called to New York, where he lived until 894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England.) He played in Boston at a Symphony Concert, November 88, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation The concerto was not liked at the rehearsal in one of these concerts. of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. were admitted to the Philharmonic Concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything pianissimo, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."\*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed

\*For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 1802-1804 (London, 1890).

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the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 15, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the Neue Freie Presse in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address. please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it. for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

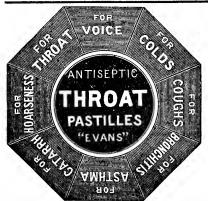
The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870-1885," pp. 295, 296 (Berlin, 1886). criticism in its fierce extravagance now seems to us amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is vanked about, it is torn asunder, it is beaten black and blue. do not know whether it is possible for any one to conquer these hairraising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he



died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome. December 10, 1881: "I have been carrying on a singular correspondence with Kotek. did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. not answer this for a long time, but yesterday I at last received a very He excused himself on the ground that he had silly note from him. had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the stinking concerto" everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."



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This movement, the only one finished of a projected suite, was composed by Wolf early in 1890. A second movement, orchestrated at Traunkirchen in 1893, has only twenty-eight measures. Its chief theme is a gentle song. The third movement, composed early in December, 1897, when the unfortunate man was at Dr. Svetlin's aslyum in Vienna, has about forty measures. It is entitled "Tarantella," and in this movement he introduced the celebrated "Funiculi-Funicula" melody of Denza, of which he was very fond.

The score of this finished movement, revised by Max Reger,\* was published in 1903. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, solo viola, and the usual strings. In the original version the English horn was used instead of the solo viola.

The first performance of this orchestral serenade in the United States was by the Chicago orchestra at Chicago, January 21, 1905.

Wolf also made a version of this movement for string quartet. Edited by Max Reger, it was played in Boston for the first time by the Kneisel Quartet, October 25, 1904, and it was repeated (by request) at a concert of the same club, March 14, 1905.

\*Max Reger was born at Brand, in Bavaria, March 19, 1873. He studied music with his father and an organist Lindner at Weiden, then at Sondershausen (1890) with Riemann, and at Wieshaden (1891-95), where he also taught at the Conservatory. He then performed his military service, and remained in his home until 1901, when he moved to Munich. He is classed by some among the most prominent of German composers now living. The long list of his compositions, including four violin sonatas, four sonatas for violin alone, two sonatas for clarinet and planoforte, three string quartets, one string quintet, two 'cello sonatas, many organ pieces, choral works, songs, piano pieces, may be found in Riemann's Musik Lexikon (Leipsic, 1905).

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The movement is a rondo on piffero\* melodies. It opens in G major, "Äusserst lebhaft" (as lively as possibly), 3-8. The chief theme, which returns after two long spun-out interruptions, is given to the solo viola. The *pifferari* are soon heard, for there is a droning-bass with empty fifths. The development of the chief theme is divided into three sections, easily distinguished by characteristic, melodic use of solo instru-The first episode begins with a 'cello theme, "with great expression," 6-8, which is followed by a phrase for oboe. A crescendo leads to a dashing melody, which, to borrow Dr. Ernst Decsey's phrase, has Chianti in its veins,—tutti, and in a fiery manner, ff. At the end of this episodic section the violins bring the chief melody back, and a solo flute furnishes an opposing melody. There is free development of the chief theme. A violoncello solo leads to the second episode. A short period in imitation breaks the song of this serenade; a crescendo follows, and after a fortissimo is reached there is a dreamy theme for the solo viola. Fantastically colored measures (tremolo of muted strings) prepare the repetition of the chief theme. This time there is no new development; the movement ends with the few introductory measures, as it began. (See "Hugo Wolfs Letzten Jahren," by Dr. Ernst Decsey, of Graz, an article published in Die Musik (1901, pp. 215-220), and Prof. Dr. H. Reimann's notes to the Berlin Philharmonic Concerts, October 10, 1904.)

\*The pifaro, or piffero, is an old form of the oboe, still in use in some districts of Italy and the Tyrol. It was formerly called the "Schalmey." The pifferari are peasants who come to Rome in Christmas-tide to pipe pastoral melodies to the street Madonnas. The "Pastoral Symphony" in "The Messiah" is based on such tunes.

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#### ENTR'ACTE.

#### NORTH AND SOUTH.

#### BY VERNON BLACKBURN.

One reads of an interview which Mr. Watkin Mills has just granted to a musical enthusiast, in the course of which that well-known singer says that the South of England is the place where the modern drawing-room ballad is most of all appreciated, while in the North "more brittle matter for the teeth" is necessary. One goes back to Tennyson:—

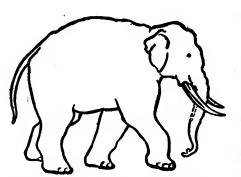
O, tell her, swallow, that thou knowest each, That bright and fierce and fickle is the South, And dark and true and tender is the North.

Therein, coincidently enough, lies the kernel of the whole problem of music as it exists for the various corners of the earth. The subject is an interesting one; and during some few past generations it has been exemplified very peculiarly in the musical history of Europe. England, in such a case, becomes merely a microcosm, a text, a fragmentary matter upon which to hang one's discourse.

"Bright and fierce and fickle is the South." Take, for example, the history of Italian opera. Bright as a flame that runs like the wind over the dried grass of a sunburnt field the thing flew abroad in its time of popularity. Fierce with the passion of all the love-stories of the world, it captured the ears of those who loved to see the mimic warfare of life translated into music. But fickle because, unable to remain constant to the heart of humanity, Italian opera exists these days—we mean, of course, pure Italian opera, not the quality which it has gained from an alien mingling—only as a most interesting historical record, a thing that can be repeated for amusement, not for instruction or for solid interest.

"Dark and true and tender is the North." Wagner, his work and his

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theory, lay far to the North of any Italian song; and his accomplishment, though at first it was "dark" enough to every contemporary musician, was as true and tender as anything that the history of art has to tell. Thus enduring, thus insistent seems the work to be which is carried out amongst conditions that are apparently more difficult to overcome. Mr. Mills has, curiously enough, in the most casual of sentences, hit upon one of the deepest and most philosophical of vital truths,—a truth which has its existence for music in common with the general material world. The same truth is embodied materially in the existence of the Pyramids, as compared with the existence of the Hanging Gardens of Babylon. That which is "bright and fierce and fickle" is the South. The North is equally well described in Tennyson's phrase.

A discussion it is which brings us circuitously enough round to Purcell, whose work has recently been so prominently brought forward for the consideration of a discriminating public, and whose popularity seems to be waxing year by year according to its deserts. On every side there are signs that his music is receiving the attention which it more than deserves, and indications are being given here and there that revivals of the work of that amazing genius on quite an exceptional scale are not at all improbable. It is not likely that two hundred years hence the world will pay very much heed to the scores of Donizetti or Bellini;

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but it is a sign of how "true and tender" was the work of the great Northern master that a most artistic determination to ensure its appreciation in these times is as strong as was the determination of Mendelssohn that another great master through whose veins flowed Northern blood should be made known in the fulness and the plenitude of his glorious genius. Once more one is made impotently aware of the cruelty of death:—

. . . Neque harum, quas colis, arborum Te praeter invisas cupressos Ulla brevem dominum sequetur.

SYMPHONY No. 2, E MINOR, OP. 115 . . . . . . . . . . . . HANS HUBER (Born at Schönewerd, near Olten, Switzerland, June 28, 1852; now living at Bâle.)

Hans Huber studied at the Leipsic Conservatory from 1870 to 1874 under Richter, Reinecke, Wenzel. He for two years afterward gave private music lessons at Wesserling, and taught at the music school at Thann (Alsace). He was called to the music school at Bâle, and he became the director of it after the death of Selmar Bagge (1896). Among his works are the operas, "Weltfrühling" (Bâle, 1894), "Kudrun" (Bâle, 1896); "Pandora," for solo voices, chorus, and orchestra, Op. 66; "Nordseebilder," for solo voices, male chorus, and orchestra;

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The Symphony in E minor was produced on July 2, 1900, at the Music Festival of the Society of Swiss Musicians held at Zurich, June 30—July 2. The first performance in Boston was at a Symphony Concert, October 25, 1902.

This symphony is the eulogy of the painter, Arnold Böcklin, and it is said that it was Huber's original plan to name the work the "Böcklin" Symphony and to entitle the different movements, and even sections of movements, with the names of certain celebrated pictures by that artist. He abandoned this scheme, and only in the finale is there any indication in the printed score of a deliberate attempt to translate painting into music.

Let us first consider the music itself and then the painter.

The first movement, Allegro con fuoco, E minor, 4-4, opens with a bold theme, which, in the course of the work, appears in various transformations. Here it is given to the horns, and by some analysts it is described as the Böcklin theme. With the fourth measure comes a long hold. This theme is repeated in the dominant; and then, by a transition in pianissimo, it gives way to the second chief theme, announced by the violas to a tremolo of violoncellos and double-basses. It is said that this second chief theme was designed by Huber to establish the mood suggested by Böcklin's picture, "Sieh, es lacht die Au" ("See, the meadow laughs"), which was painted in 1887, and represents two maidens plucking flowers, while three others stand by

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The second, Couperin and Rameau, Murschhauser, Mattheson and Muffat, and

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in various attitudes,—one plays a lute. The picture is in von Heyl's collection at Darmstadt. This theme is not developed, but it opens a period which closes stormily with the introductory theme (full orchestra), while the "Meadow" theme is inverted in the basses. The introductory theme falls into fragments, the orchestra subsides, and the horn leads to the second theme, "Yearning," which is sung by the oboe, while the second chief theme is joined to it by the violas and as counterpoint. This solo, varied, is repeated by the violins. The pace quickens. The development begins. The "Meadow" theme—some insist that this is really the Böcklin theme—appears with sharplydefined rhythms of horns, wood-wind, and violins, first in the violas and second violins, then in the bassoon, and then in the first violins. imitated by the second violins. These last change the theme pizzicato and pianissimo, the basses follow in like manner, while the clarinets go back to an earlier transformation of the "Meadow" theme, and the bassoons and basses return to the introductory theme, now in C minor. Trumpets and trombones sound forth the transformed "Meadow" theme, at first with all their force: but there is a diminution of strength with the organ-point in G minor and the modulation to C minor. violoncellos sound the plaintive theme first given to the oboe. theme is now developed in dispute with the "Meadow" theme, which The former triumphs, until a great crescendo leads to E major, when the first chief theme appears "marcatissimo." Thus is the customary repetition of the beginning introduced, and there is the corresponding further symphonic development. An abrupt conclusion, and there is a più tranquillo. The themes reappear in gentler form, and violas and violins bring a calm and serene close.

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succeed each other rapidly in the beginning: a heavily marked theme for horns and strings; a shrieking, defiant theme for oboes and clarinets; a theme fortissimo for strings, that is less used than the others; and a theme for wood-wind and horns, which is the one most used in development, and, transformed, may be called the theme of the movement. The theme of the trio, un poco moderato and "with somewhat heavy expression," is given to the strings. Mr. Segnitz sees in this section fauns and satyrs and even stranger creatures of the woods dear to Böcklin, who was never weary of painting them; they here bow and scrape and wink and toddle about, but the thought of a Bacchic revelry is enough. The movement ends in B major with the chief theme and the theme of the trio.

The third movement, Adagio ma non troppo, 3-4, opens in B major with short solo passages for horn, tenor trombone, and oboe to gentle accompanying figures in the violins and with rich instrumentation (trombones, harp), until the chief theme is sung by the clarinet. theme closes in the key of the dominant, and clarinets and violas begin a second theme, which leads to the return of the chief theme proclaimed by the full orchestra. The middle section is built on a theme for flutes and clarinets (harp glissando), which is alternately played by wind instruments and strings, while the horn introduces a smoothly sustained The first section is repeated in a somewhat ornamented form. A solo violin varies the theme of the middle section, four horns follow. then trombones and bassoons; and toward the end there is a reminiscence of a theme in the first movement. Mr. Segnitz finds in this movement the moods suggested by Böcklin's pictures, "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring"; surely an impartial choice.

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is a short introduction, grave, E major, 4-4, in which the organ takes part. This introduction is built up on the "Meadow" theme. Then comes the theme for the variations, which is given to the clarinet, then to the violins. At first it is accompanied by strings, then by the woodwind. The theme dies away in the deeper strings.

Each of the following variations bears the title of one of Böcklin's pictures:—

I. "The Silence of the Ocean" (in the museum at Bern). Adagio molto, E major, 8-8. A dark woman—woman only to the waist—of unearthly beauty lies on a lonely rock far out at sea. Three sea-birds listen with her. A strange sea-creature with man's face is stretched beneath the wave. His eyes are without speculation. His tail floats above the surface, and is brushed by the woman's hair. The "Meadow" theme is in the double-basses, ppp.

II. "Prometheus Chained" (1882, owned by Arnhold of Berlin). The god-defying hero, a giant in form, is bound on the summit of Caucasus, which rises abruptly from the foaming sea. Allegro molto, 4-4. The theme is taken from the first movement. It is a form of the introductory theme. The wild orchestra surges until the end comes, in six syncopated blows, in extreme fortissimo. The horns rest in the dominant, and lead to variation

III. "The Fluting Nymph" (1881; owned by von Heyl of Darmstadt). Allegretto grazioso, E major, 3-4. A flute solo that, in alternation with the clarinet, leads into the familiar theme, in its first transformation, of the first movement.

IV. "The Night" (painted before 1888, and owned by Henneberg of Zurich). Adagio ma non troppo, D-flat major, 3-4. A woman draped in black; but with a shoulder exposed, floats over a peaceful land, and slowly drops poppy-heads from a cornucopia. The melody

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V. a. "Sport of the Waves" (1883, in the New Pinakothek, Munich). Quasi presto, E minor, 2-4, 3-4. Water-men and water-women frolic in the waves. One woman gavly dives. Another, frightened, is laughed at by a bearded and rubicund old fellow, whose head is wreathed with pond-lilies. A caprice for the wood-wind. In the section 2-4 the violins continue the melody, while violin and viola solos ornament, and harp and triangle add color. A cadenza for solo violin leads to variation

"The Hermit fiddling before the Statue of the Madonna" (painted after 1882; in the National Gallery, Berlin). Molto moderato. E major, 3-4. An aged man in his cell plays with bowed head before the Madonna, while little angels listen. The strings are hushed. Organ relieved here and there by flutes, oboes, clarinets.

VI. "The Elysian Fields" (1878, in the National Gallery, Berlin). Allegretto tranquillo, G major, 6-8. One of Böcklin's most celebrated paintings. It suggested to Felix Weingartner and Andreas Hallén symphonic poems. A landscape of diversified and wondrous beauty, with mermaidens, swans, a fair woman on the back of a centaur crossing a stream, a group in the distance around an altar. Long-sustained trombone chords furnish the harmonic foundation. The melody, of a soft and lightly flowing dance character, is maintained by the woodwind and violins, and a horn reminds one of an expressive theme in the first movement.

VII. "The Dawn of Love" (1868, owned by von Heyl of Darmstadt). Andante molto espressivo e appassionato, E major, Nymphs and young Loves in a smiling and watered landscape. passionate melody is given to the strings. Wood-wind and horns take

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part in this as well as in the accompaniment. A short and vigorous crescendo leads to the last variation.

VIII. "Bacchanale" (owned by Knorr of Munich). Tempo di valse, ma quasi presto, E major, 3-4. Men and women are rioting about a tavern near Rome. Some, overcome by wine, sprawl on the ground. The theme is developed in waltz form. A rapid violin passage leads to the close, maestoso ma non troppo. The organ joins the orchestra in thundering out the chief theme.

This symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, tuba, kettledrums, big drum, triangle, cymbals, harp (in the third and fourth movements), organ (in finale), and strings.

\* \*

This is not the only eulogy in ultra-modern symphonic form of a distinguished man. William Henry Bell's symphony, "Walt Whitman," was performed in 1900 at the Crystal Palace. There is the extraordinary "Bismarck" Symphony (1901), by Major A. D. Hermann Hutter, of Nuremberg. It is not now necessary to speak of Beethoven's "Eroica," as originally planned for a "Napoleon Bonaparte" Symphony; nor is it necessary to refer to Tschaikowsky's attempt in his Piano Trio to paint musically the character, tastes, habits, of Nicholas Rubinstein, or to Koessler's Variations, in which the composer intends to illustrate musically certain mental characteristics of Johannes Brahms. There are other examples of this kind of programme music.

Here is an attempt to translate painting into music; and Liszt was the forerunner of Huber. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," his symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in

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"Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giulano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed here by the Handel and Haydn Society, February 19, 1905.

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist, J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zurich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Transteverina," and her beauty and that of his daughter Angela served him in his work.

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Much has been written about Böcklin, who is perhaps best known to the people at large by his "Elysian Fields" and "Island of the Dead." An essay by Christian Brinton was published a few years ago in the Critic (New York), and the following quotations are from it:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellowcountrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that Sehnsucht which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free

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It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

They that wish to study analytically Huber's Symphony No. 2 should consult Eugen Segnitz's articles in the *Musikalisches Wochenblatt* (Leipsic) of December 5, 12, 19, 1901. These articles have been published in pamphlet form.

CHARLES E.
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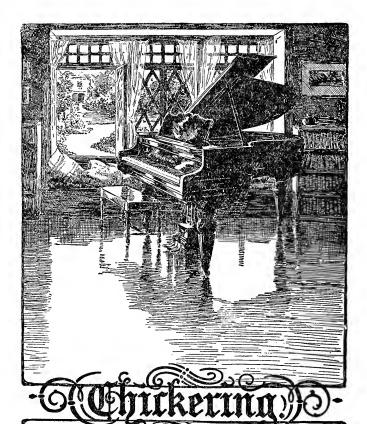
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Smetana . . . Overture to the Opera, "The Kiss." First time

Handel . . . . . Concerto Grosso, No. 12, in B minor
Largo, Allegro, Larghetto e piano, Largo, Allegro.

Saint-Saëns . . "The Youth of Hercules," Symphonic Poem
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III. Scherzo: Allegro vivace. Trio.
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These are the operas of Smetana: "Branibori v Cechách," "The Branderburgers in Bohemia," serious opera, book by Karl Sabina (completed in 1863, produced at Prague, January 5, 1866); "Prodaná nevěsta," "The Sold Bride," a comic opera in three acts, book by Karl Sabina (Prague, May 30, 1866); "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall''), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelftli Night," begun in 1876, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus, the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they

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The libretto of "Hubicka" ("The Kiss"), a folk-opera in two acts, is by Eliska Krásnohorska, who based it on a like-named novel by Karo-It is a simple story of village life and superstition. young peasant, Hanno, a widower, woos Marinka, his earlier love. father gives his permission, but his advice is against the match, for he thinks one is as self-willed as the other. This is proved before the wedding day, for Marinka refuses her betrothed a kiss. His entreaties and reproaches and threats are of no avail, for this high-minded and painfully conscientious maiden believes in the old superstition that it would disturb the rest of the dead wife in her grave if the widower should kiss the newly betrothed before the marriage day. Hanno has no respect for this superstition. He waxes angry and takes revenge by serenading her in charivari fashion, in dancing and playing the buffoon with gay girls before her window. Marinka, cut to the heart, leaves the house, and goes to her old aunt Brigitta, who is connected with a band of smugglers. "The old woman," to quote from the romance, "saw nothing scandalous in this calling, and the people in our mountains all think as she did."\* The chief of this band, the venerable Steffan (in the romance his name is Matusch), is a God-fearing person, who in Lent abandons his trade, and also the use of tobacco, so that Heaven may smile upon him after Easter. Brigitta induces Marinka to follow

\*So piracy was held to be an honorable calling among the ancient Greeks. For a description of an English village given up to smuggling, and how a clergyman was converted to the belief of these villagers, see the short story by Thomas Hardy.

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her at night and in a storm to the forest. Brigitta receives there from the pious Steffan a pack of smuggled goods, and returns home safely with the uneasy Marinka after a harmless interview with a frontier guard. Meanwhile Hanno, torn by anxiety and remorse, has called together the whole neighborhood, that he may beg Marinka's pardon in public. He does this, he even refuses the kiss now offered him by his sweetheart, and is content to wait till the wedding day. In the romance there is a double marriage, for the old smuggler weds Brigitta.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets in C, two bassoons, four horns, two trumpets, three trombones, kettledrums, triangle, strings.

Themes of the opera are employed in the overture, as the duet between Hanno and Janusch in the second act, "Ah, poor friend." The structure of the overture may be easily followed, and it requires no analysis. The overture begins in D major, Moderato assai, 4-4, with a theme for full orchestra. Following sections are marked L' istesso tempo, 3-4; Allegro, D minor, 2-2; Maestoso; Allegro moderato, etc.

Smetana from the beginning of his career to his death was a passionate admirer of Liszt. In opera his ideal was Wagner, but in his own operas there was no deliberate imitation of Wagner. Smetana once said, "We cannot write as Wagner writes"; but he tried to pre-

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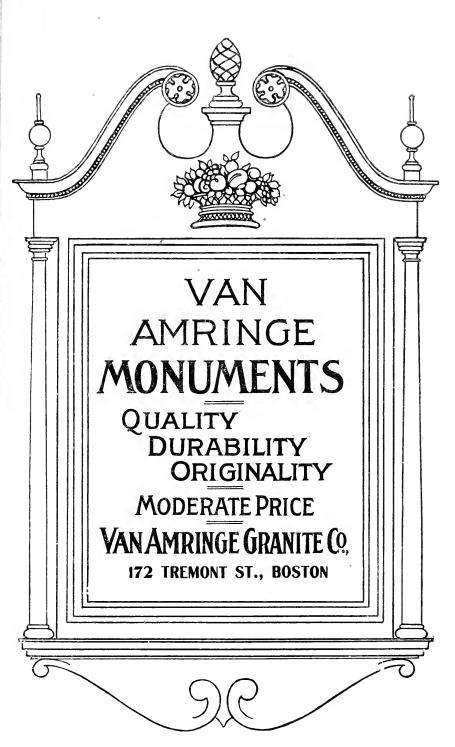
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serve the relations between the drama and the music, the ever-flowing orchestral melody, which, however, should never interrupt, never disturb, the dramatic action, but should constantly display a consistent physiognomy. Furthermore, there is no trace of Wagnerian principles in his folk-operas. He was turned to the consideration of national music by Herbeck's remark at Weimar, when they were paying Liszt a visit, that the Czechs were simply reproductive artists.

He was in a pitiable physical condition when he wrote "The Kiss." His deafness would have discouraged a stouter soul.

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as a conductor; there were days when all voices and all octaves sounded con-



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#### By GUSTAV KOBBÉ

A beautiful collection of photographs with biographical sketches of all the grand opera stars, including the newer artists. Such favorites as Sembrich, Nordica, Ternina, Melba, Eames, Calvé, Plançon, and Caruso are represented in a variety of rôles. One hundred and twenty-seven illustrations in all are given, twenty-nine of which are full-page portraits, forming the most interesting and complete collection of its kind ever published. The biographies are absolutely authentic, the facts being taken down from the lips of the singers themselves.

The latter part of the volume, entitled "Opera Singers off Duty," shows the lighter pastimes indulged in when not occupied with the arduous duty of public performance.

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fused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before, an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when I am in a calmer condition of mind. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Shrill tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

Deafness compelled Smetana in 1874 to give up his activity as a conductor. In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vyšehrad" and "Vltava," from the cycle "My Fatherland," were performed. The former, composed in 1874, bears the inscription, "In a condition of ear-suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jabkenitz, the home of his son-in-



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law, and in this remote but cheerful corner of the world he lived, devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February—August, 1876). He determined henceforth to set operatic music only to librettos by Eliška Krásnohorská. The success of "The Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which he wrote to Josef Srb about his string quartet in E mińor, "Aus meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long drawnout tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick, because it is the indication of a fate so important to me. . . Fourth movement: The perception of the individuality of the national element in music: the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impressions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic period, for during these years of discouragement and gloom were born



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the cycle of symphonic poems, "My Fatherland"; the string quartet in E minor; the opera, "Tajemství."

In the year 1880 a prize of 1,000 guldens was offered by the Society for the building of a Czech National Theatre for the best serious opera, and Smetana took the prize with his "Libusa" (completed in 1872), which was produced June 11, 1881, at the dedication of this theatre. Smetana sat in the director's box and heard not a note. His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera, "Cĕrtová stěna" ("The Devil's Wall"), was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought

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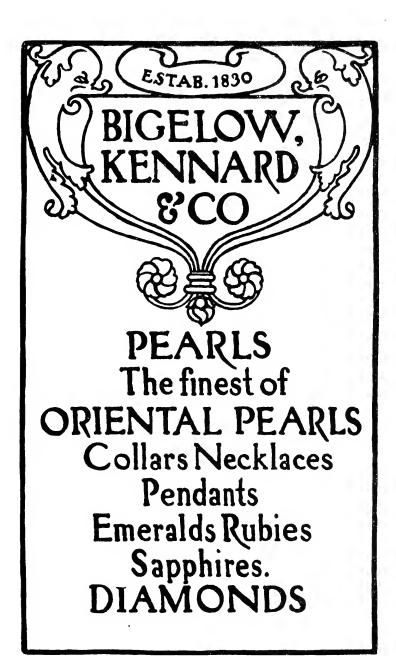
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will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables tě-tě-ně, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month without once coming to his senses.



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These works by Smetana have been performed at Symphony Concerts:--

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899. "Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901. "Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903. Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904.

Concerto Grosso, No. 12, IN B MINOR, GEORGE FRIDERIC HANDEL (Born at Halle on February 23, 1685; died at London, April 14, 1759.)

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next. Subscriptions are taken by the author, at his house\* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said: "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his,—'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous Salve Regina of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instru-

\*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 17003, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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1739, the year in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4) (both oratorios were composed in 1738); of his music to Dryden's "Ode on St. Cecilia's Day" (November 22).

The first performance of this Concerto in B minor in Boston was at a Symphony Concert on February 28, 1885, when Messrs. Listemann, Loeffler, and Giese played the solo instruments.

The concertos of this set which have five movements have either the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or the form of the symphonic overture with two slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The movements of the Twelfth Concerto are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I., II., III., viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4.

The instruments are thus indicated at the beginning of the work: violino I. concertino, violino II.; violino I. ripieno, violino II.; viola, 'cello, bassi.

The word concerto in the first half of the eighteenth century had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called 'violino concertino' " (Musicalisches Lexicon, by J. G. Walther, Leipsic, 1732). is stated that the word concerto, as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, concerto grosso. But Michelletti, seventeen years before, had published his "Simfonie et concerti a quatro" and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. Up to the middle of the seventeenth cen-



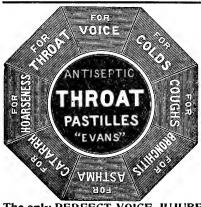
tury the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title, simfonia, capricio, fantasia, toccata, canzone, ricercare. The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments, sometimes for both. The title ricercare soon disappeared, canzone dropped out of sight, toccata was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century simfonia meant either an instrumental interlude or an overture. It was toward 1650 that the word sonata took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the sonata encroached on the rights of the capricio The claim of Torelli\* to the invention of the concerto and fantasia. grosso may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

Custom decreed during the earlier years that the *concertino*, or group of solo instruments in a *concerto grosso*, should be of two violins and a 'cello.

In the concerto grosso an orchestra dialogued with a principal instrument, and the name violino di grosso or di ripieni† was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the violino di concertino.

\*Giuseppe Torelli, violinist, born at Verona, was in the service of the Petronius Church, Bologna (1685–95); he then went to Vienna, where he produced an oratorio in 1695. He went to Ansbach, where he was concert-master to the Margrave of Brandeburg-Ansbach. He returned to Bologna, where he died. Schering, in his "Geschichte des Instrumental-konzerts" (1903), mentions concerti grossi by Alessandro Stradella, and Stradella died probably in 1681 or 1682. Torelli's solo violin concertos are Op. 6 and Op. 8, Nos. 7–12.

†Ripieno means "full"; it is the opposite of solo or obbligato, and the word in music is practically identical with tutti.



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Symphonic Poem No. 4, "The Youth of Hercules," Op. 50.

Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

Saint-Saëns's symphonic poem, "La Jeunesse d'Hercule," was performed for the first time at a Châtelet concert in Paris, January 28, 1877. The first performance in Boston was at a concert of Theodore Thomas's orchestra in Music Hall on November 14, 1877. The work has been performed here at concerts of the Boston Symphony Orchestra, October 20, 1883, February 7, 1891, April 6, 1901.

The full score of this composition is preceded by a note on the fly-

leaf:-

#### THE YOUTH OF HERCULES.

Symphonic Poem.

LEGEND.

"The fable relates that Hercules on his entrance upon life saw two roads lie open before him, that of pleasure and that of virtue.

"Insensible to the seductions of Nymphs and Bacchantes, the hero chooses the path of struggles and combats, at the end of which he catches a glimpse of the reward of immortality through the flames of the funeral pyre."

The symphonic poem is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, one small bugle in B-flat, two cornets-à-pistons, two trumpets, three trombones, one bass tuba, kettledrums, bass drum, cymbals, tambourine, triangle, harp, and strings. The score is dedicated to Henri Duparc.\*

\*Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck prompted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the

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Allegro in E major, 2-2. The music of Pleasure begins with bits of a Bacchanalian tune played by flutes. This theme is developed at length, first in the wood-wind, then in the strings in octaves against trills in the wood-wind, and then by a constantly increasing orchestra until the climax is reached. There is a gradual diminuendo. Recitatives for strings, horns, and other wind instruments lead to the return of the theme of Virtue, Andante sostenuto, E-flat major. This is developed much as before, although the development is somewhat more extended. Forcible declamatory passages in strings and wind

Lower Pyrenees. His chief works are a symphonic poem, "Lenore" (composed in 1874-75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony Concert, December 5, 1896), an orchestral suite, a 'cello sonata (unpublished), a set of waltzes for orchestra (1874), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874-78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

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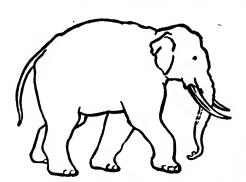
are followed by the theme, sung softly, at first by the clarinet, to which the oboe is afterward added. The development at last reaches a stormy climax, when the second theme returns in E major with a different rhythm, in wood-wind instruments against harp arpeggios and sustained harmonies in clarinets, bassoons, and horns. The themes vie with each other, and the first theme triumphs in a maestoso movement, E-flat major, 4-4, with the full strength of the orchestra.

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The prefatory note of Saint-Saëns was taken from "Hercules between Vice and Virtue," an allegory by Prodicus of Cea or Cos. dispute as to his birthplace: see note A to the article "Prodicus" in Bayle's Dictionary.) As quoted by Xenophon in his "Memorabilia" and put by him into the mouth of Socrates encouraging Aristippus to study wisdom, the apologue or declamation is about as follows: When Hercules left his infancy and entered into his youth,—the age when a man begins to decide things for himself,—he went to sit down and meditate in a lonely place. There two women of superhuman shape appeared to him. One was clothed in white, and to her had Nature given rare purity of form and color; her eyes were charged with modesty. The face and the body of the other were painted, to make her seem more white and red than she was by nature, and she wore a transparent garment that revealed her body.\* She looked at Hercules and also looked around her and looked to see if others were regarding her, for she eyed herself constantly. Hercules asked her name, and she answered: "Those that love me call me Pleasure; my enemies call me The other woman, interrogated in turn, spoke very differently:

\*This allusion might lead one to think that Prodicus was born on Cos, for it was a woman of that island, one Pamphila, "and surely she is not to be defrauded," says Pliny, "of her due honor and praise," who first found out "the fine silk tiffany, sarcenet, and cypress, which instead of apparel to cover and hide shew women naked through them." This silk of Cos is frequently alluded to by ancient writers, and even twenty years ago it moved the erudite Mr. John F. Rowbotham to the liveliest admiration,—Rowbotham's "History of Music," vol. ii. p. 351 (London, 1886).

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This story has been quoted by many, as by Cicero, Quintilian; Lucian based his "Dream" on the legend; and Saint Basil used the apologue to show that a pagan writer could unconsciously work for the righteousness of the Christian. The subject has been chosen by many painters, —Rubens (who represents Hercules between Venus and Minerva), Battoni, Gerard de Lairesse, Poussin, G. Crayer, Annibal Carreche, and others. Some are of the opinion that this story was told by Prodicus in his life of Hercules; others, that it was in a book entitled "The Hours," a collection of moral sayings for old and young. It is an ironical fact that Prodicus, like Socrates, was put to death by the Athenians as one that corrupted their youth by inculcating profaneness, and Aristophanes said of one of his characters: "This man has been spoiled by books, by Prodicus, or the conversation of great talkers."

Surely Hercules departed from the straight and narrow path, and Saint-Saëns himself represented him in his third symphonic poem,

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"Omphale's Spinning-wheel," Op. 31 (composed in 1871), as the slave of the Lydian queen. Certain ancient writers insisted that Hercules thus obeyed an oracle and expiated his murder of Iphitus. But poets, satirists, and gossipers of antiquity were not so much interested in the brave deeds done in Omphale's country as in showing the hero subjugated by a woman. Thus Propertius (III. 11) sings of Omphale, "this young Lydian woman," who saw "the fame of her charms, bathed so often in Lydian streams, reach such a height that the strong hand which planted the pillars of the world did not disdain to spin his task at the knees of the fair one."

Of late years Hercules has not been fortunate in the hands of French librettists. In "Astarte," an opera in four acts, text by Louis de Gramont, music by Xavier Leroux (1863–), produced at the Opéra, Paris, February 15, 1901, Hercules with a band of followers invades Lydia to convert Omphale, a worshipper of the goddess Astarte, whose altar is at Lesbos. He and his men fall madly in love with the queen and her attendants. He abjures his own faith, grovels at her feet, and —of all things in the world—would fain marry her. Omphale is flattered by Hercules' devotion; but the High Priest of Astarte tells her that the day she becomes the wife of the hero, that day he must die. A stranger is announced: 'tis young Iole, who brings the shirt given by Nessus to Deianeira, the wife of Hercules: "If your spouse should ever be faithless," said the dying centaur, "give him this shirt stained by my blood." Omphale finds here a means of saving the hero from the prophesied death. Hercules dons the shirt, and, as in the old legend, is destroyed, and the flames seize the palace. Omphale starts

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immediately for Lesbos, repentant of her passing treachery toward

the goddess.

In 1901 "Les Travaux d'Hercule," an o éra-bouffe in three acts, text by G. de Caillavet and Robert de Flers, music by Claude Terrasse, was produced at the Bouffes-Parisiens, March 16. Some years before Mr. Edmond Pottier, an archæologist, startled the Institute by a paper in which he asserted that several of the labors of Hercules were performed by Theseus. But, centuries before him, Meglacides censured the poets who attributed to Hercules a strenuous life, and asserted that the hero was chiefly a glutton, who ate so greedily that his ears wagged,\* a wine-bibber, an effeminate voluptuary.

The librettists of this opéra-bouffe ascribe the glory of the labors to Augeas. Hercules is a stupid, lazy, gluttonous fellow, a toss-pot, and a braggart. He is married to Omphale, who is discontented, for she knows too well that he is not heroic in mind or body. He swaggers about, wears the skin of the Nemean lion, which he did not kill, brandishes his club; but he is pigeon-galled, frightened nearly to death, if there is any thought of personal risk. Still every one is afraid of him, even the women; and this makes Omphale smile sardonically. An oracle has foretold his extraordinary labors, and, while he is nerving himself to begin his glorious career, all tremble at his approach, and adore him; but his worshippers finally wonder when he will make his start.

Omphale tries to console herself at first with Orpheus, a literary gentleman of the town; but he is shy,—here enters improbability,—and he thinks more of author's readings and of publishers than of the woman who would gladly be his Muse. Then she looks toward Augeas, a man of wealth, who keeps race horses, and whose stables are known the country round. He had been proposed for membership in the

\*So Crassot, the philosopher, could move his ears up and down without touching them. Saint Augustine knew a man who not only moved his ears at pleasure, but also his hair, without making the least motion either with his hands or head. Casaubon has a curious passage: "I have also been told by persons worthy of credit that the ears of a certain man of learning were plainly seen to move, when, travelling by the borders of Savoy, he found that he was in danger of being burnt alive by the magistrate, on its being reported that he was flying into Italy from Toulouse because he had perpetrated a heinous crime." Vesalius, the anatomist, saw in Padua two men whose ears thus moved, and he explained the cause. Furthermore, Procopius likened the Emperor Justinian to an ass, "not only on account of his dulness and stupidity, but likewise because of his self-moving ears."

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The second, Couperin and Rameau, Murschhauser, Mattheson and Muffat, and

Domenico Scarlatti.

Tyre Jockey Club, but Hercules, as Chairman of the Elections Committee, had used his influence against him, and Augeas had been blackballed. The offended Augeas, "un sportsman bien connu," walks up to Hercules in the street, and slaps his face. The hero submits to the insult, which was witnessed by many, and declines to take any notice of such a low person.

Omphale, rejoiced to find a man of action, elopes with Augeas, who leaves a letter addressed to Hercules: "I am taking away your wife, your club, and your lion-skin; if you are bored, clean my stables." And Hercules does clean them. He gets rid of all the horses that are

unsound in wind or limb.

Augeas leads Omphale through her husband's gardens. Frightful roars as of wild beasts are heard. Orpheus, regretful of his shyness, hearing of the presence of mind of Augeas, prepared to kill himself, is about to be devoured by the animals of the Tyrian Zoo. His courage fails him, and, after he has opened the doors of the cages, he runs away. Augeas and Omphale are now surrounded by all sorts of monsters, the Lernean hydra, the Erymanthian boar, etc.; but Augeas, with one arm about the sumptuous woman's waist, bashes each beast with the celebrated club, while the Tyrians on the battlements hurral wildly for Hercules, for they see the lion-skin and the club, and it must be Hercules: did not the oracle foretell these deeds?

The lovers wander, and, wherever they go, it is the same story: Augeas performs the labor, and Hercules gains the credit. Omphale is not pleased. It is not enough that she knows the true hero; she prefers to be associated with the popular hero, to share in his triumph. Augeas, in hope to retain her love, bores her by recounting the story of his labors; but she asks: "What good to me or to you are these your deeds, while Hercules keeps gaining the honor?" And Omphale goes back to Hercules, who at last performs a surprising feat that brings reconciliation.

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Symphony No. 3, in E-flat major, "Eroica," Op. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could afresh take hold of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–1804. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands: "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over

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Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Mr. W. E. Henley's paradox: although as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

\*\*\*

This symphony was performed in Boston for the first time at a con-

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#### PART I.

1. Grand Symphony No. 3,	"Eroica"	Beethoven
	(First time in Boston.)	

#### PART II.

<ol> <li>Grand Overture to "Waverley"</li> </ol>		 	 		Berlioz
	time i			·	

\* \*

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord

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of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The

coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includés hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme,

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for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the first theme inverted. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two

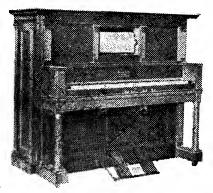
bassoons, three horns, two trumpets, kettledrums, and strings.

\*\*\*

What strange and even grotesque 'explanations' of this symphony there have been!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid

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to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated The third movement (Minuet and Trio) describes faintly by an echo. the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military

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hero. If we broadly connote by 'hero' ('Held') the whole, the fullfledged man, in whom are present all the purely human feelings—of love. of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

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Massenet			•	•	•		•	•	. "Griselidis"
Brahms			•					• `	Haydn Variations
Wagner		٠			•		٠		Lohengrin's Legend
Liszt .			٠			Fest-K	läng	e, Sy	rmphonic Poem No. 7

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Scene from "Il Barbiere di Siviglia"					
Scene from "Faust"					
Scene from "Dinorah" Meyerbeer Dinorah Miss Helen Philba					
Scene from "La Forza del Destino"					
Scene from "Un Ballo in Maschera" Verdi (The withdrawing-room of the king, leading from the ball-room) Oscar Miss Sarah Eaton					
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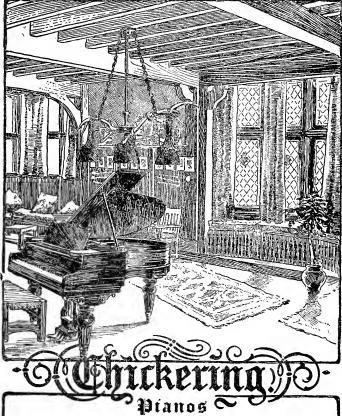
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There will be an intermission of ten minutes before Brahms's Variations.

Special Notice. Because of Good Friday the next Public Rehearsal will be on Thursday afternoon, April 20.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers,

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

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HENRY K. HADLEY

(Born at Somerville, Mass., December 20, 1871. His home is in New York City, but he is now in Egypt.)

This symphony took the prize offered for the best orchestral work in two competitions which were decided in October, 1901,—one established by Mr. Ignaz J. Paderewski, the other by the New England Conservatory of Music in Boston.

Two movements of this symphony were performed at a concert in New York given by Mr. Hadley at the Waldorf-Astoria in January, 1900. The whole symphony was performed at concerts of the Philharmonic Society of New York, December 20, 21, 1901; at concerts of the Chicago Orchestra at Chicago, January 24, 25, 1902; at concerts of the Pittsburgh Orchestra at Pittsburgh, November 27, 28, 1903.

When the work was performed in New York, Mr. Henry E. Krehbiel, the editor of the Philharmonic Society programme-notes, wrote: "Mr. Hadley is a frank adherent of the programmatic school of symphonists He permits scenes and incidents to fire his creative fancy, and believes that the inspiring images ought again to be suggested to the listener by the music. In the third and fourth divisions of his symphony there are characteristics in some of the themes and features in their treatment which justify the laying down of a somewhat definite and detailed programme for the movements which he has designated in a general way by their superscriptions, 'Summer' and 'Autumn'; in the first and second movements the delineation goes rather to moods. Still,

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These mottoes are here prefixed. The short analyses of the movements are those that have been approved by the composer.

I. WINTER. Moderato maestoso, F minor, 3-4.

Dread Winter spreads his latest glooms, And reigns tremendous o'er the conquered year. How dead the vegetable kingdom lies! How dumb the tuneful! Horror wide extends His desolate domain.

-James Thompson.

But howling Winter fled afar
To hills that prop the polar star;
And loves on deer-borne car to ride
With barren darkness by his side,
Round the shore where loud Lofoden
Whirls to death the roaring whale,
Round the hall where Runic Odin
Howls his war-song to the gale;
Save when adown the ravaged globe
He travels on his native storm,
Deflowering Nature's grassy robe
And trampling on her faded form.

—Thomas Campbell.

"This movement opens with a theme in the basses, violoncellos, bassoons, and heavier brass, offset at the start by a counter-melody in the violins and some of the other wood-winds. After being carried through a brief development, this makes way for the entrance of the second theme, which will be heard in the horns in harmony, over a syncopated

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pulsation in the violas. A passage of free development follows, leading to the recapitulation, in which the principal themes are restated—the second coming this time in the smaller reeds."

II. Spring. Scherzo: Allegretto con moto, F major, 9-8.

The airs and streams renew their joyous tune; The ants, the bees, the swallows reappear; Fresh leaves and flowers deck the dead season's bier. The loving birds now pair in every brake, And build their mossy homes in field and brere; And the green lizard and the golden snake, Like unimprisoned flames, out of their trance awake. Through wood and stream and field and hill and ocean A quickening life from the earth's heart has burst, As it has ever done, with change and motion, From the great morning of the world, when first God dawned on chaos; in its stream immersed, The lamps of heaven flash with a softer light; All baser things pant with life's sacred thirst, Diffuse themselves; and spend in love's delight The beauty and the joy of their renewed might.

—Shelley.

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-Grav.

"The movement runs chiefly on the theme which will be heard at the outset in the flute, accompanied by other wood-winds and some of the strings. Variety is imparted by a short intermediate section, developed from the theme announced by the horns in harmony, supported by the strings and wood-winds; following which the opening theme is taken up again."

SUMMER. Andante, D-flat major, 4-4. III.

"The picture which Mr. Hadley would like to have arise in the mind of the listener is that of a midnight scene on a lake surrounded by mountains. The opening chords (horns and trumpets) are treated as a motive and designed to awaken a feeling of mystery. A fragment of an Indian Love Song (which occurs in full later) is then heard from the flute, answered by the oboe. The opening chords are heard again, this time from the wood-wind, and are followed by the same fragment of the Love Song. The violins then take up an undulating passage, followed by some vague harmonies, and thus usher in the principal subject—the Night motive—in the horn part. This is at first plaintive



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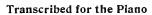
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European folk-song. Upon this African foundation were built the songs of the South. ¶ In treating these melodies the composer has been careful to preserve their distinctive traits and individuality. He has given them form and structure, however, through consistent thematic development, entitling them to a high place in piano literature.

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and is intended by the composer as it gradually grows into expression to symbolize the rising of a full moon. With the promulgation of this theme fortissimo by the full orchestra the majesty and glory of a perfect night are sought to be suggested. The trombones and trumpets build up a sonorous background (Night motive), about which throb the tonal waves of the figure first introduced by the violins and now heard in the wood-wind choir. A gradual diminuendo brings calm and peace. The plaintive Indian Love Song, heard first from the oboe and answered now by the 'celli and later by the violas and flute, follows. Strains, as from a distance, suggesting the revels at an Indian camp, interrupt the Love Song. The music works up to frenetic utterance, fainter fragments of the theme succeed, the four chords of the Mystery motive recur, and then comes the coda, combining the Night motive and the Love Song. Toward the close the Mystery chords sound again in the wood-wind, followed by harmonies in the strings, divisi, which soar upward until the final chord is reached, when the full orchestra enters pianissimo, and the harp adds soft arpeggios while the chord is sustained."

IV. AUTUMN. Andante con moto, F minor, 9-8.

"This movement opens with a figure in staccato notes divided into four parts throughout for the violins. The incessant reiteration of these little notes the composer would like to have us consider suggestive of the falling of thousands of leaves in a forest. It was this figure and picture which suggested the symphony, and Mr. Hadley calls the movement 'The Death of the Leaves.' Underneath the dropping notes is heard a melancholy theme, which the composer conceives as a symbol of Destiny. It is first intoned by the 'celli, violas, bassoon, and horn. The melancholy mood remains despite the introduction of instrumental voices for color effects. As this first part gradually dies



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away, an Allegro molto, 6-8 time, F major, rudely interrupts. It is hunting-music, which sounds nearer and nearer. It waxes merry, and by a sudden crescendo reaches three staccato chords (the Death) from the full orchestra. Then the original Andante is resumed. Just before the coda three measures of the Hunt theme are heard (as if the chase were continuing in the distance), and the movement ends, as it began, with the Death of the Leaves and the Destiny motive."

Mr. Hadley comes of a musical family. His father, Mr. S. Henry Hadley, a musician by profession, instructor of singing in public schools and conductor, was his first teacher, and Mr. Arthur Hadley, another son, a violoncellist, is a member of the Boston Symphony Orchestra. After lessons from his father Mr. Hadley studied in Boston,—the violin with Mr. Henry Heindl and the late Charles Allen, harmony with the late Stephen Emery, and counterpoint with Mr. George W. Chadwick. Before he was twenty-one he had composed a dramatic overture, a string quartet, a trio, and choruses and songs. He went to Vienna in 1894 and studied composition with Eusebius Mandyczewski.\* In Vienna he composed his third suite for orchestra. He returned to America in 1896 and took charge of the music department of St. Paul's School at Garden City, L.I. His first symphony, "Youth and Life." was produced under the direction of Anton Seidl at New York in December, 1897. The second movement of this symphony was played here at a concert of American compositions conducted by Mr. Mollen-The list of Mr. Hadley's works includes two symphonies; three

\*Mandyczewski was born at Czernowitz, August 18, 1857. He studied music with Robert Fuchs and Nottebohm in Vienna. In 1887 he was appointed choirmaster of the Vienna Singakademie and archivist of the Gesellschaft der Musikfreunde. In 1897 he was made Doctor of Philosophy by the University of Leipsic for his work, especially on the complete edition of Schubert. That year he was appointed teacher of instrumentation at the Vienna Conservatory and in 1900 instructor in musical history at the same institution. To him was intrusted the task of completing K. F. Pohl's Life of Haydn, a task unfortunately not yet accomplished.



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serious overtures for orchestra,—"Hector and Andromache," "In Bohemia" (produced in Boston, December 16, 1901, at a concert conducted by Mr. Mollenhauer, and played again at a "Pop" Concert, May 4, 1903), and an overture to Stephen Phillips's tragedy, "Herod"; three ballet suites (the third was produced in New York at a concert of the American Symphony Orchestra, led by Mr. Sam Franko, March 24, 1897); Festival March (played here at a "Pop" Concert); a prize cantata, "In Music's Praise" (performed by the People's Choral Union, New York, in April, 1901); Six Ballades for chorus and orchestra,—"The Fairies," "In Arcady," "Lelawala: A Legend of Niagara," "Jabberwocky" (sic), "Princess of Ys," "Legend of Grenada"; three comic operas; String Quartet in A major; String Trio in C major; Sonata in F major for violin and pianoforte; anthems, part-songs, piano pieces, and over a hundred songs.

Mr. Ellison Van Hoose, tenor, was born at Murfreesboro, Tenn., August 18, 1869. He studied singing in New York for five years with Perry Averill; he has also studied with Bouhy of Paris, Wood of London, Emil Fischer, and Isadore Luckstone. He was known chiefly as a choir singer until 1897, when he joined the Damrosch-Ellis Opera

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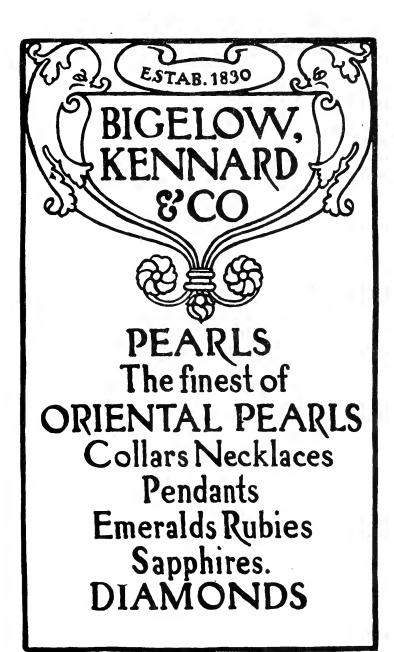
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Company. He was also with the Ellis Opera Company of 1898–99, and sang in this city. His first appearance in opera was at Philadelphia, December 11, 1897, as Walther in "Tannhäuser." Mr. Van Hoose sang in orchestral concerts at London in 1898 and 1899. His first appearance here at a concert of the Boston Symphony Orchestra was on November 2, 1901, when he sang with Milka Ternina in excerpts from "Tannhäuser" and "Die Götterdämmerung," and he also sang the Prize Song from "Die Meistersinger." Mr. Van Hoose has for two seasons been a member of Mme. Melba's concert company. He sang at Cecilia concerts, "Damnation of Faust," December 2, 1903, "The Dream of Gerontius," January 26, 1904; and his last appearances here were in concert with Mme. Melba, December 10, 1904, and with Miss Parkina, December 18, 1904.

Air, "Open, ye Gates of Paradise," from the Opera "Griselda"

Jules Massenet

(Born at Monteaux (Loire), May 12, 1842; now living in Paris.)

"Grisélidis," a lyric tale in three acts and a prologue, poem by Armand Silvestre and Eugène Morand (based on the "mystery" performed at the Comédie-Française), music by Massenet, was produced at the Opéra-Comique, Paris, November 20, 1901.

This air is sung by Alain in the prologue. Alain, a gentle poet, is alone on the edge of a forest of Provence at sunset. He is dreaming of the joy of meeting Griselda, whom he loves. The Prior and Gonde-



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baud appear, talking together. They mourn the fact that the Marquis will never marry: "No one has ever charmed his soul." Alain overhears them and exclaims, "He has never seen Griselda." They cry out, "Griselda!" and he then sings this air. The part of Alain was created by Maréchal.\*

The air as arranged for concert use includes the apostrophe of Alain when he is alone. In the opera the prologue ends with the wail of Alain that he will not see Griselda again.

"Ouvrez vous sur mon front,
Portes du paradis!
Ouvrez vous, je vais revoir Grisélidis!
Les grands cieux où descend le soir,
Les cieux tendus d'or et de soie,
Les grands cieux sont comme un miroir,
Ils reflètent toute ma joie.
Ouvrez vous sur mon front,
Portes du paradis!
Je vais revoir Grisélidis!

\* Maréchal, tenor, was born at Liége, September 26, 1867, and studied at the conservatory of that city. He took the first prize, and made his début at the Liége Opera House in 1891. After singing at Rheims, Dijon, Antwerp, Bordeaux, Rouen, Moscow, Nice, Aix-les-Bains, he joined the Opéra-Comique Company, Paris, in 1895, and made his first appearance there as Don José, November 7. He has created there several important parts.

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"Voir Grisélidis c'est counaître,
Dans la grâce exquise d'un être,
Tout ce qui peut plaire et charmer;
Voir Grisélidis, c'est l'aimer!
Elle est au jardin des tendresses
Non pas la rose, mais le lys.
Des beaux yeux clairs
De leurs chastes caresses
N'ont jamais consolé
Les fronts par eux pâlis.

"Ouvrez vous sur mon front, Portes du paradis! Ouvrez vous, je vais revoir Grisélidis!"

Open, ye gates of paradise, to my soul! I am about to see Griselda. The lofty sky, from which evening descends, the sky hung with silk and gold, the sky is as a looking-glass that mirrors all my joy.

To see Griselda is to know all that can please and enchant in the exquisite grace of a being. To see Griselda is to love her! In the garden of affections she is the lily, not the rose. Her beautiful clear eyes have never consoled with their chaste caresses faces that grow pale at a look from her.

This air was sung for the first time in America by Mr. Van Hoose at the Worcester (Mass.) Festival, October 2, 1903. The orchestral accompaniment was not by Massenet.

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When "Grisélidis" was produced at the Opéra-Comique, Paris, the cast was as follows: the Devil, Fugère; Alain, Maréchal; the Marquis, Dufrane; the Prior, Jacquin; Gondebaud, Huberdeau; Grisélidis, Miss Bréval; Fiamina, Miss Tiphaine; Bertrade, Miss Daffetye; Loys, little Suzanne.

The play on which the libretto was based was produced at the Comédie-Française, May 15, 1891. Messrs. Silvestre and Morand wrote it in free verse. The cast was then as follows: the Devil, Coquelin cadet; the Marquis, Silvain; Gondebaud, Leloir; Alain, Lambert fils; a Pirate, Falconnier; a Herald, Hamel; the Prior, Laugier; Grisélidis, Miss Bartet.

But what has the devil to do with the old story of the patient Griselda or Grisel?

Let us look at the opera libretto without reference to the preceding play of the librettists, who in each instance strayed far from the old legend.

The scene is in Provence and in the fourteenth century. The Marquis of Saluzzo, strolling about in his domains, met Griselda, a shepherdess, and he loved her at first sight. Her heart was pure; her hair was ebon black; her eyes shone with celestial light. He married her, and the boy Lovs was born to them. The happy days came to an end, for the Marquis was called to war against the Saracens. Before he set out he confided to the Prior his grief at leaving Griselda. The Prior was a Job's comforter: "Let my lord look out for the Devil! When husbands are far away, Satan tempts their wives." The Marquis protested, for he knew the purity of Griselda; but, as he protested, he heard a mocking laugh, and he saw at the window an ape-like apparition. It was the Devil, all in green. The Marquis would drive him away, but the Devil proposed a wager: he bet that he would tempt Griselda to her fall while her husband was absent. The Marquis confidently took up the wager, and gave the Devil his ring as a pledge. The Devil of these librettists had a wife who knagged her spouse, and he in revenge sought to make other husbands unhappy. He began to lay snares for Griselda: he appeared in the disguise of a Byzantine Jew, who came to the castle, leading a captive, his own wife Fiamina, and he presented her: "This slave belongs to the Marquis. He bids you to receive her, to put her in your place, to serve her, to obey her in all things. Here is his ring." Griselda meekly bowed her head. The Devil said to himself that Griselda would now surely seek vengeance on her cruel lord. He brought Alain by a spell to the castle



garden at night,—Alain, who had so fondly loved Griselda. She met him in an odorous and lonely walk. He threw himself at her feet and made hot love. Griselda thought of her husband, who had wounded her to the quick, and she was about to throw herself into Alain's arms, when her little child appeared. Griselda repulsed Alain, and the Devil in his rage bore away the boy Loys. The Devil came again, this time as a corsair, who told her that the pirate chief was enamoured of her beauty; she would regain her child if she should yield; she would see him if she should only go to the vessel. She ran toward the ship,—but lo, the Marquis, home from the East. And now the Devil, in another disguise, spoke evilly of Griselda's conduct, and the Marquis was about to believe him, but he saw Griselda, and his suspicions faded away. The Devil in the capital of a column declared that Loys belonged to him. Foolish Devil, who did not heed the patron saint before whom the Marquis and Griselda were kneeling! The cross on the altar was bathed in light, the triptych opened, and there, at the feet of Saint Agnes, was the little Loys asleep.

This operatic distortion of the old story was scouted by some of the critics, but the opera was at once successful. On November 23, 1901, the performance drew the greatest receipt known thus far in the history of the Opéra-Comique,—9,538 francs, and in 1902 ''Grisélidis'' was performed thirty-seven times.

The story of the patient Griselda is best known to us through Boccaccio's tale (Decameron, tenth day, tenth novel) and through Chaucer, who learned it, as he said, from Petrarch at Padua, and then put it into the mouth of the Clerk of Oxenforde. Was the origin an old manuscript, "Le Parement des Dames"? Noguier asserts that Griselda actually was living in 1103, and another says that she was in the heyday of her beauty in 1025. There were many French translations in



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the fourteenth century of Boccaccio's tale, and in 1393 or 1395 a dramatic piece, "Le Mystère de Griseldi," was performed by the clerks of the Basoche at Paris before Charles VI. There is the poem which Perrault read before the Academy, "La Marquise de Salusses, ou la Patience de Grisélidis." Goldoni borrowed the theme in a comedy, with a Thessalian king as the tyrant husband. There is an unpleasant novel by Luigi Alamanni, in which the husband goes so far as to force his wife to be dishonorable. "Grisélide," a "heroic comedy, with ariettas," performed at Paris in 1791, based on Perrault's poem, obtained no success.

In England there were two early tracts,—one "the ancient, true, and admirable history of Patient Grisel, a poor man's daughter in France" (London, 1619), and a chap-book, perhaps not older than 1630; yet both these black-letter little books may have been printed before 1590. The former, a translation from the French, the latter, from the Italian, were reprinted for the Percy Society, London, February I, 1842, and form No. xviii. of its collection. An English drama, "Patient Grissel," was entered in Stationers' Hall in 1599.

There were operas before Massenet's: "Griselda," by Pollarolo (Venice, 1701), Albinoni (Florence, 1703?), Chelleri (Piacenza, 1707), Predieri (Bologna, 1711), Capelli (Rovigo, about 1710), Orlandini (Bologna, 1720), Al. Scarlatti (Rome, 1721), G. B. Buononcini (London, 1722, perhaps earlier in Italy), Torri (Munich, 1723), Porpora (Munich, 1735), Vivaldi (Venice, 1735), Latilla (Rome, 1747), Logroscino (Naples, 1752), Picinni (Venice, 1793), Paër ("La virtù al cimento," Parma, 1796), F. Ricci (Venice, 1847), Scarano ("La Marchesana di Saluzzi," Naples, 1878), Cottrau (Turin, 1878).

The ballet, "Griseldis: Les Cinq Sens," by Adam (Paris, 1848), has another story; and Flotow's comic opera, "Griselda, l'esclave du Camoëns," is manifestly based on a different legend or fact.

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Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a. Johannes Brahms

(Josef Haydn born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

These variations were composed in the summer of 1873 at Tutzing on the Starnberger See. They were first performed at Vienna on November 2, 1873. The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, October 15, 1898, March 9, 1901.

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments, and in the original score it is entitled "Hymn of Saint Anthony." Brahms's work has been called "Hommage à Haydn." The theme is announced in plain harmony by wind instruments over a bass for 'cellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning these variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique

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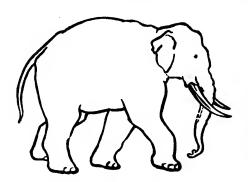
Will be worn longer this season than others,—that is, other gloves.

on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a sideissue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical jeu d'esprit, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

- II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.
- III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repe-

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tition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—"a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony."

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This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

LOHENGRIN'S NARRATIVE, FROM "LOHENGRIN". RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Act iii., scene iii., of the opera "Lohengrin." Lohengrin, having slain Telramund, having determined to leave Elsa, tells to King Henry and the Brabantians assembled by morning in a meadow on the banks of the Scheldt the story of his origin and mission, and he reveals his name. Very slowly, A major, 4-4.

In fernem Land, unnahbar euren Schritten, Liegt eine Burg, die Monsalvat genannt; Ein lichter Tempel stehet dort in Mitten, So kostbar, wie auf Erden nichts bekannt:

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Yours very truly,

(Signed) Professor WILLY HESS.

Drin ein Gefäss von Wunderthät'gem Segen Wird dort als höchstes Heiligthum bewacht, Es ward, dass sein der Menschen reinste pflegen, Herab von einer Engelschaar gebracht; Alljährlich naht vom Himmel eine Taube, Um neu zu stärken seine Wunderkraft; Es heisst der Gral, und selig reinster Glaube Ertheilt durch ihn sich seiner Ritterschaft. Wer nun dem Gral zu dienen ist erkoren, Den rüstet er mit überird'scher Macht; An dem ist jedes Bösen Trug verloren, Wenn ihn er sieht, weicht dem des Todes Nacht. Selbst wer von ihm in ferne Land' entsendet, Zum Streiter für der Tugend Recht ernannt, Dem wird nicht seine heil'ge Kraft entwendet, Bleibt als sein Ritter dort er unerkannt. So hehrer Art doch ist des Grales Segen; Enthüllt muss er des Laien Auge flieh'n;-Des Ritters drum sollt Zweifel ihr nicht hegen, Erkennt ihr ihn,-dann muss er von euch ziehn.-Nun hört, wie ich verbot'ner Frage lohne! Vom Gral ward ich zu euch daher gesandt: Mein Vater Parsifal trägt seine Krone, Sein Ritter ich-bin Lohengrin genannt.

The following translation into English is by John P. Jackson:—

In distant land where ye can never enter,
A castle stands, the Monsalvat its name;
A radiant temple rises from its centre—
More glorious far than aught of earthly fame.

And there a vessel of most wondrous splendor,
A shrine most holy, guarded well, doth rest;
To which but mortals purest service render—
'Twas brought to earth by hosts of angels blest!

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Once every year a dove from heaven descendeth, To strengthen then its wondrous powers anew: 'Tis called the Grail—and purest faith it lendeth To those good knights who are its chosen few.

To serve the Grail, whoe'er is once elected, Receives from it a supernatural might; From baneful harm and fraud is he protected, Away from him flee death and gloom of night:

Yea, who by it to distant lands is bidden,
As champion to some virtuous cause maintain,
Well knows its powers are from him never hidden
If, as its knight, he unreveal'd remain.

Such wondrous nature is the Grail's great blessing,
Reveal'd, must then the knight from mortals flee;
Let in your hearts ne'er rest a doubt oppressing—
If known to you he sails across the sea,

Now list what he to you in troth declareth:
The Grail obeying—here to you I come,
My father Parsifal—a crown he weareth—
His knight am I—and Lohengrin my name.

The opera was first performed at the Weimar Court Theatre on August 28, 1850. Liszt conducted, and the cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Lohengrin's narrative was then longer. It included these lines:—

Now I will tell the reason I came hither:

There in the temple of our home, the blest,
We heard lamentings, borne by zephyrs thither,
And knew they came from maiden pure oppress'd.

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Unto the Grail as we in prayer appealed,
Where should we send a champion good and true;
Upon the flood the answer was revealed—
We saw a Swan—a boat it onward drew.

The Swan's approach my father then observing, Took it in service as the word saith well: Who for a year shall serve the Grail, unswerving, Shall be released from magic's art and spell.

The Swan should guide me, we were then directed Unto the place whence came the sad appeal: For through the Grail I champion was elected, For her whom Heaven should to my gaze reveal.

It brought me hither, fearless in devotion,
Here where the maid in direst need doth stand;
Through swelling river, o'er the raging ocean,
The faithful Swan hath brought me to your land!

The tenor Beck found the first part of the narrative so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change and ruin in the changing the final chapter of "Great Expectations." The tenor

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Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.\*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter. and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer. had lost money by the ventures. Breitkopf and Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

\*Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner; the indices of the volumes are commendably full.

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The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

The first performance of "Lohengrin" in Boston was in Italian at the Globe Theatre on December 14, 1874. Mr. Muzio conducted. The cast was as follows: Elsa, Mme. Albani; Ortrud, Miss Cary; Lohengrin, Carpi; Telramund, del Puente; the King, Scolara; the Herald, Hall.

The first performance here in German was on March 27, 1877. Mr. Neuendorf conducted, and the cast was as follows: Elsa, Mme. Pappenheim; Ortrud, Mme. Perl; Lohengrin, Werrenrath; Telramund, Preusser; the King, Blum; the Herald, W. Formes.

The Finale of the first act was performed here "for the first time in America" at the Orchestral Union concert, Mr. Zerrahn conductor, March 26, 1856; the "Frauenchor" was performed at a concert of the same society on January 3, 1855.

The Prelude to "Lohengrin" was performed here for the first time at a Philharmonic Concert, January 14, 1860, and it was then called on the programme "First Introduction to 'Lohengrin."

Before the first performance of the whole opera in 1874, selections from the opera were sung at Mechanics' Hall, April 27, 1872, at a concert arranged by Mr. Richard C. Dixey. The solo singers were Mrs. Osborne, Dr. Langmaid, and Mr. Schlesinger. The orchestra was represented by Messrs. Dixey and Tucker, pianists.

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Symphonic Poem No. 7, "Fest-Klänge" . . . Franz Liszt

(Born at Raiding, near Ödenburg (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.)

This work was composed in 1851; it was first performed November 9, 1854, at Weimar, under the direction of Liszt; it was published in 1856. The year of composition was the year of two polonaises for piano, other piano pieces, and the Fantaisie and fugue, "Ad nos, ad salutarem undam,"—from Meyerbeer's "Prophète,"—for organ.

Liszt, in the early thirties, heard Victor Hugo read his poem, "Ce qu'on entend sur la montagne," in manuscript. The poem haunted him until it drove him to attempt, long afterward, an orchestral reproduction of it in music. The very term "symphonic poem" was invented by Liszt. Mr. C. A. Barry answers the question, "Why was there necessity for a new term of designation for works of a symphonic character?"

"Finding the symphonic form, as by rule established, inadequate for the purposes of poetic music, which has for its aim, the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and for the new art-form thus created was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions, arising from poems or pictures, and which necessarily must be presented in a fixed



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order, lies in its 'recapitulation' section. This Liszt has dropped." Or, as Wagner expressed it, the symphonic poem contains "nothing else but that which is demanded by the subject and its expressible development."

Liszt chose verses by Hugo, as in the above named symphonic poem and "Mazeppa," prose by Lamartine, as in "Les Préludes," or the Myth of Orpheus, or a picture by von Kaulbach as motto, or key to certain of these works; but the "Fest-Klänge" is without a motto, and Liszt kept silence about his purpose even in confidential conversation. Brendel said that this symphonic poem is a sphinx that no one can understand. Mr. Barry, who takes a peculiarly serious view of all things musical, claims that "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is the portrayal in music of scenes that illustrate some great national festival; that the introduction with its fanfares gives rise to strong feelings of expectation. There is a proclamation, "The festival has begun," and he sees the reception of guests in procession. The event is great and national,—a coronation,—something surely of a royal character; and there is holiday-making, until the "tender, recitative-like period" hints at a love scene; guests, some-

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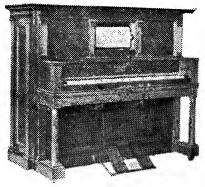
what stiff and formal, move in the dance; in the Finale the first subject takes the form of a national anthem.

Some have thought that Liszt composed the piece in honor of the fiftieth anniversary of the entrance into Weimar of his friend and patroness, Maria Paulowna, sister of the Tsar Nicholas I., Grand Duchess of Weimar. This anniversary was celebrated with pomp, November 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play, "Die Huldigung der Künste."

This explanation is plausible; but L. Ramann assures us that "Fest-Klänge" was intended by Liszt as the wedding-music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as "a song of triumph over hostile machinations"; "bitterness and anguish are forgotten in proud rejoicing"; the introduced "Polonaise" pictures the brilliant mind of the Polish princess, etc., etc.

When this symphonic poem was played in Vienna for the first time, an explanatory hand-bill written by "Herr K." was distributed, that the hearers might find reasonable pleasure in the music. Here is one of the sentences: "A great universal and popular festival calls to within

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its magic circle an agitated crowd, joy on the brow, heaven in the breast." Perhaps this explanation is as reasonable as another, although the sentence itself might come from "The Rovers."

Liszt made some changes in "Fest-Klänge" where the Polonaise rhythm begins, and the later edition (1861) is the one usually adopted by conductors.

\*\*\*

"Fest-Klänge" was performed here "for the first time in America" at a Philharmonic Concert, conducted by Mr. Zerrahn, March 3, 1860. Miss Mary Fay made her first appearance as a pianist at this concert, and Charles R. Adams sang. The programme stated: "The grand orchestra is composed of the best resident musicians." "Fest-Klänge" has been played here at concerts of the Boston Symphony Orchestra, December 28, 1889, October 19, 1901. It was played here at a concert of the New York Symphony Orchestra, April 20, 1893.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass-tuba, a set of four kettledrums, bass-drum, cymbals, strings.

The symphonic poem opens with a short march-like section, Allegro mosso con brio, C major, 2-2, with drum-beats and fanfares, which

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lead to a fortissimo and heroic theme. An andante sostenuto, 4-4, It has a chief theme of somewhat solemn character, which is first given out by 'cello, then by oboe, which afterwards are in dialogue. The mood becomes more animated. A livelier section follows, Allegro mosso con brio, 2-2. The chief theme, now in thirds, is given to wood-wind instruments over an excited basso continuo. Its solemnity has departed, and the theme has now a decided folk-character. The fanfares of the introduction enter in, and the section stops abruptly. Allegretto, 3-4. The themes are graceful, and there is a touch of sentiment. The first is given out by the 'cello and repeated by the oboe; bassoon and clarinet continue it, and another motive appears, derived from the first chief theme of the work. The sentimental theme opening the allegretto assumes the chivalric character of the polonaise. The rest of the poem is made up of alternate appearances of the various sections already known, now in exact repetition, and now in changed orchestral dress. For example, the chief theme suddenly enters with full orchestral pomp and brilliance, and suddenly, after a hold, is continued with most delicate instrumentation (muted strings). Toward the end there is a general crescendo to the powerful announcement of the chief theme, and then the fanfares and the fortissimo heroic theme of the introduction bring the close.

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Chopin .			. Concerto for Pianoforte, No. 2, in F minor
Gustav Strube		•	Symphonic Poem, "Longing"
Sgambati .			Symphony in D major, No. 1

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Strube . Symphonic Poem, "Longing," for Viola and Orchestra
First performance
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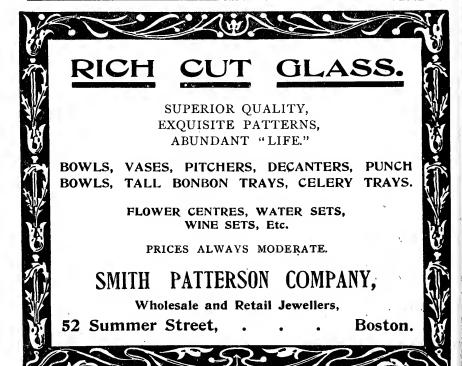
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Overture, "Sea-calm and Prosperous Voyage," Op. 27. Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

#### MEERES STILLE.

Tiefe Stille herrscht im Wasser, Ohne Regung ruht das Meer, Und bekümmert sieht der Schiffer Glatte Fläche rings umher.

Keine Luft von keiner Seite! Todesstille fürchterlich! In der ungeheuern Weite Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

#### GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at

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The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn wrote the overture in 1828. His sister Fanny, in a letter to Klingemann dated June 28 of that year, gave an account of the origin: "Felix is writing a great instrumental piece, after Goethe. is going to bring together in it two pictures standing in contrast with each other." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture."\*

\*Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:-

"THE RED FLAG.
"Where the quivering lightning flings His arrows from out the clouds, And the howling tempest sings, And whistles among the shrouds, 'Tis pleasant, 'tis pleasant to ride Along the foaming brine— Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah! For the bonny, bonny, brine!" etc.

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Lampadius thought the overture was probably played for the first time in 1830 at one of the winter concerts of the Philharmonic Society in London; but according to George Hogarth's "Philharmonic Society" the overture was not played at one of these concerts before 1836. Grove's Dictionary gives the date of the first performance as December 1, 1832, and the place as Berlin. The accuracy of many dates given in this Dictionary is questionable. We know that Mendelssohn rewrote the overture at Düsseldorf in the winter of 1833–34, and said: "I believe it is about thirty times better than it was before." The score was published in 1835.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, two trumpets, one serpent (replaced as a rule by a bass-tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls whistling for the wind," the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major,

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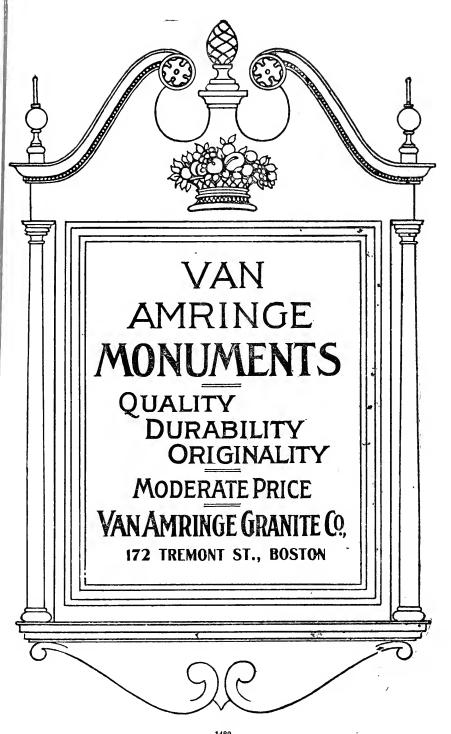
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4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, piz. The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the 'cellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

Symphonic Poem, "Longing," for Viola and Orchestra.
Gustav Strube

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This composition for viola and orchestra was suggested by the poem "Longing," by Mr. William Lyman Johnson, of Boston. It was composed in January, 1905, and dedicated to Mr. Emile Ferir.



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#### LONGING

Give me the twilight-calm and rest, When fading day has hushed its crimson fires; Give me the twilight-calm and peace, That quiets my intolerable hope and longing. Give me the peace when purple-priested eve Hushes, with incensed benediction, The clamor, din, and gossip of the day, And gathering dews come like a mist of slumber Upon the fevered forehead of the staring day. Give me the holy and heart-resting peace Of moonlight on a field of lilies, And Jesus walking in their midst.

O glooms of the redolent night-fall, Violet glooms of a violet heaven, Cooled with the perfumed dews; O night, merciful, mothering, enfolding night, Let me lie swooning in dear dreams of hope, Faint with the joy of peace, In the lulls of wild unrests. Oh, let me lie in your violet, velvet dusks,-Velvet with sheen of the scent-filled dews And soft breathings of flowers in odorous sleep. Let me lie in your dusks While the wood-scents rise, And the cool rose-scented dews Loiter like a mother's fingers Over my fevered, throbbing brow. O tender glooms of the growing night, Free from the clamor, din, and gossip of the day, Free from the whirl of empty gauds of joys, Veiled iniquities, and tolerated hopes; O night, merciful, mothering, tender night, Let me lie swooning in dear dreams of hope, Faint with the joy of peace, In the lulls of wild unrests. And give me, O spirit of hope, The holy and heart-resting peace Of moonlight on a field of lilies, And Jesus walking in their midst.

The following analysis has been prepared by Mr. Johnson:—
"The music is suggestive of redolent night-fall, filled with peace and



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night-sounds. The solo viola expresses the longing for the peace and hope that merciful, mothering night brings to him who is tired of 'the clamor, din, and gossip of the day' and all that the struggle for existence suggests.

"The composition opens Adagio ma non troppo lento, with melody for flute and horn over a sustained bass and harmonics in the strings, after which the viola enters with the principal theme in F minor. A short allegro of an agitated character leads into a restful theme in D-flat major, which ends with a cadenza. This is followed by an andantino of flowing lyrical quality, still atmospheric of the peace of night. The principal subject, given out first by the solo viola, is now taken up by the orchestra and worked up to a passionate climax. The viola enters again and the composition ends quietly."

The piece is scored for three flutes, two oboes, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, kettledrums, triangle, cymbals, harp, and strings.

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra. His chief works are as follows†: Suite for violin and pianoforte; overture, "The Maid of Orleans," Op. 8, Boston Symphony Orchestra, February 16, 1895;\*\* Symphony in C minor, Op. 11, Boston Symphony Orchestra, April 4, 1896; Violin Concerto, Op. 13, Worcester (Mass.) Festival, Mr. Kneisel violinist, September 22, 1897,\*\* Boston, Boston Symphony Orchestra, Mr. Kneisel violinist, December 11, 1897;\* Over-

†An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance.



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ture for trumpets, horns, trombones, tuba, kettledrums, Apollo Club, Boston, January 27, 1898;\*\* Rhapsody for orchestra, Op. 17, Boston Symphony Orchestra, April 20, 1901;\*\* Hymn to Eros, January 25, 1903,\*\* concert in Boston for the Germanic Museum; Fantastic Overture, Op. 20, Boston Symphony Orchestra, March 12, 1904;\*\* Prayer of Iphigenia, from Goethe's "Iphigenia in Tauris," for mezzo-soprano and orchestra, Chickering Production Concert, Miss Josephine Knight mezzo-soprano, March 23, 1904;\*\* String Quartet in D major, Hoffmann Quartet Concert, March 1, 1905.\*\*

Mr. Ignaz Jan Paderewski was born on November 6–18, 1860, at Kurilowka, in the Russian government of Podolia. He studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His exploits after this are known to all.

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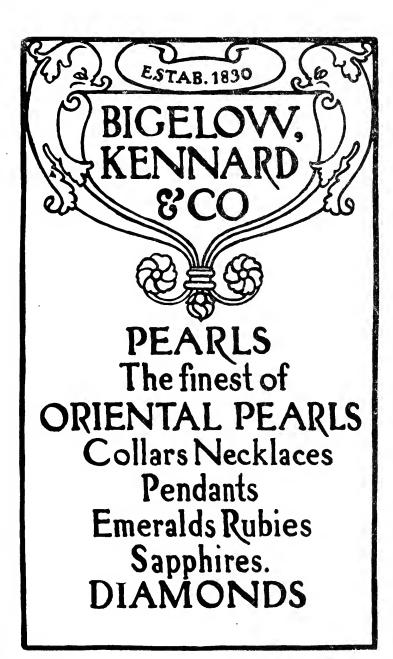
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The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902); a concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia," for pianoforte and orchestra, Op. 19; violin sonata, Op. 13; pianoforte pieces and songs. A symphony is to be added, and Riemann\* mentions a trio and a pianoforte sonata.

Mr. Paderewski played for the first time in Boston at a concert of the Boston Symphony Orchestra, December 5, 1891 (Paderewski's Concerto in A minor). He played the same concerto at a Symphony Concert, January 28, 1893; and at a Symphony Concert, December 23, 1899, Beethoven's Concerto No. 5, in E-flat.

He played here at a concert of the Symphony Orchestra of New York, December 9, 1891, Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia. At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia. At his concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto No. 2, in F minor, and his own Polish Fantasia. At a concert of the Boston Symphony Orchestra, January 9, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin.

He played here with the Kneisel Quartet, March 30, 1896, Beethoven's Trio in B-flat major and Brahms's Piano Quartet in A major.

RECITALS: 1891, December 7, 8, 23, 28, 29. 1892: February 23, 24, 25, 27, March 22.

\*For lives of Mr. Paderewski see "I. J. Paderewski," by Dr. Alfred Nossig (Leipsic, s. d.), and "Paderewski and his Art," by Henry T. Finck (New York, 1895).



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1893: January 4, 12, 21, February 11, March 23, April 1.

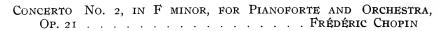
1895: November 23, 30.

1896: April 4.

1899: December 27, 30.

1902: February 19, March 3.

1905: April 1.



(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not

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vet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio\* of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto

\*"The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—i.e., in the sense of slow movement generally."—NIECKS.

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detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story, that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed November 14.

The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:-

#### PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.\*

Allegro from the Concerto in F minor, composed and played by F. Chopin.
 Divertissement for the French Horn, composed and played by Görner.†

4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

#### PART II.

Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.;
 Variations by Paër, sung by Madame Meier.

3. Potpourri on National Airs, composed and played by Chopin.

\*Joseph Xaver Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1821) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

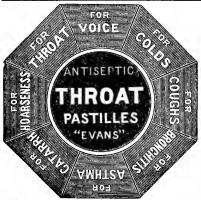
†C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

‡Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")



Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Edouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due That the aristocracy of Paris, Polish and native, did not to Chopin. comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."



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Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about \$725, but

he declared that money was no object. The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made his arrangement of the concerto at London in 1867-68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. these divergencies from the original, from the so perfect and beautifully 'effectuating' (effectuirenden) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form." And there are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her sister, the Princess de Beauvau-Craon, made Paris her home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments as others in giving fine dinners. She was at Nice when she heard of Chopin's fatal sickness, and she went at once to Paris. When her

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coming was announced, Chopin exclaimed: "Therefore, then, has God delayed so long to call me to Him; He wished to vouchsafe me yet the pleasure of seeing you." He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella's Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from "Beatrice di Tenda," by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneker's "Chopin" that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

The Concerto in F minor has been played at these concerts by Miss Adele Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy Cheney (Mrs. Beach), March 28, 1885; Mme. Fanny Bloomfield (Mrs. Bloomfield-Zeisler), February 26, 1887; Mr. Vladimir de Pachmann, February 21, 1891; Mrs. H. H. A. Beach, January 23, 1892; Miss Antoinette Szumowska (Mme. Szumowska), April 6, 1895; Mr. Richard Burmeister (orchestration, and cadenza for first movement by Burmeister), March 20, 1897; Mr. de Pachmann, October 29, 1904.

#### ENTR'ACTE.

#### CERTAIN FOREIGN VISITORS.

The first singers and players and conductors who visited the United States were as a rule unaccompanied by private secretaries to serve as press agents, biographers, historians. These visitors were simple persons who sang or played or conducted in the hope of gaining money and applause. To the Italian, German, Frenchman, America for some years was known as a vaguely defined land with cities, as New York,

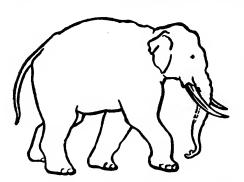
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Boston, New Orleans; with curiosities, as Indians, Niagara, racing and exploding steamboats. A visit was necessarily adventurous. The public was composed chiefly of barbarians. Art, so far as the United States was concerned, was a dictionary word without significance. The inhabitants were given over to money-making, and it was the duty of a foreigner to take as much of this money as possible to some European city, where the art of spending was better understood, and where all sister arts were really appreciated. Musicians of divers sorts came and went. They were successful or they failed. The land itself was considered as Tom Tidler's ground; it is so considered to-day, and singing men and singing women, fiddlers and pianists, conductors with or without their bands, come over to stand on it and to pick up gold and silver.

The Americans have been characterized as the most sentimental people on earth; Charles Reade said in "Foul Play" that we are the most generous; it is true that we are the most sensitive. We have long hungered and thirsted after the approbation of older nations. "What do you think of our institutions?" When the answer is unfavorable, how hot the indignation! Even Lowell, in his essay on a certain condescension of foreigners, showed mental uneasiness, perturbation of mind. He was itching to ask, "Why should they be so condescending? Are we not as a nation, etc.?" We are not contented with the prudently or rashly expressed opinions of visiting statesmen, army and navy officers, clergymen, scientists, essayists: we must know what play-actors and play-actresses, opera singers, virtuosos, think about us. This curiosity is something more than a symptom of mummer worship.

Does the London public care what de Pachmann, Kreisler, Mary Garden, Scotti, may think of it? Should Mr. Kreisler take a dismal

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view of the orchestras in London, the reply would be a stony stare. Was the English public seriously disturbed by the unpleasant remarks of Emerson and Hawthorne? If Joachim or Rosenthal, visiting Paris, should criticise severely the works of the modern French school or find fault with the taste of a Châtelet audience as displayed by the distribution of applause throughout a concert, there would be a few newspaper paragraphs; a writer might dispute in a music journal the justice of the criticism, but the great public would be indifferent, —say, rather, chauvinistically self-complacent. Paris does not think she is the art centre of the world: she knows it. London, Dresden, Vienna, Milan,—these cities have had musical traditions for years. An American might say—and his statement would be an indisputable fact—that operas were performed at Covent Garden the last season with casts that would raise a storm of indignation in New York, and yet the London audiences filled the opera house, and were loud in applause. The statement would pass without reply. Was not the imposing Handel an opera manager in London years before General George Washington assumed command of the Continental troops? These singing men and singing women and players on musical instruments have little or nothing to say about the audiences and the condition of music in foreign cities when in the cities themselves; when these strollers are in New York or Boston, they are easily induced to draw

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comparisons, and then they remember their "triumphs" in the European towns; you never hear of the failures in the presence of those highly cultured audiences and under truly artistic conditions.

The simple early visitors were satisfied if the season was a profitable one,—if they were favorites with the public. What the great Garcia and his daughter Maria thought way down in the heart about the New York public we shall probably never know, though the son and brother who took part in those performances is still living in London. We know that they were all glad to meet Da Ponte, the librettist of "Don Giovanni" and "The Marriage of Figaro," who could tell them about Mozart's purposes and the original stage business. cessors came, sang, accepted philosophically or growled at the queer American ways, and no doubt gossiped with countrymen in exile over an Italian dish and an Italian bottle. The great Vieuxtemps, who visited us more than once, found us at first barbarians, but when he came for the last time he appreciated the advance in musical taste and knowledge, and rejoiced in it. But he wrote no book; he made no long-winded statements for publication. We know his impressions and opinions chiefly from the biographies that appeared after his death.

One of the first to publish his views on the condition of music in America was Josef Gungl, who wrote bitter, amusing, and, in a measure, truthful, letters concerning his experiences. Mr. John S. Dwight translated portions of these letters and published them in his journal.

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Yours very truly,

(Signed) PROFESSOR WILLY HESS.

But one of the first books written by a visiting musician about this country was "A travers l'Amérique," by Henri Kowalski,\* a second or third rate Parisian pianist and composer. This book was published at Paris in 1872, when we thought that we were surely civilized. Was it not the year of the Peace Jubilee and the tremendous performance of the Anvil Chorus with real anvils manned by red-shirted firemen? Mr. Kowalski landed at New York in the fall of 1869. He not only played notes: he took them. And what did he not discuss in this extraordinary volume? Manners, customs, Jim Fisk, scenery, politics, religion. Let us listen to his opinions on music as known and practised in the United States.

"If the Londoner or cockny (sic) speaks English in his throat, the New Yorker speaks it through his nose. This is not agreeable to a musician."

No American composer rose above mediocrity. They all wrote only piano pieces or songs; the former were rehashes of pieces by Thalberg or Gottschalk, the latter were disguised tunes of England or Ireland. Gottschalk was the most original of American musicians. "He made much money, but lost it all at the gaming-table." He died, and left behind him only unpublished manuscripts written while he was travelling or "on the corner of a monte table." The New Yorkers idolized him and raised his statue in Central Park, Mason, Mills, Hoffmann, Pattison, were the satellites of this star.

The American pianists sought to please by acrobatic force. Sanderson made a colossal reputation by playing in octaves and in the right tempo the overture to "La Gazza Ladra." Ole Bull, "who once no

\*Kowalski was born at Paris in 1841. He studied the piano with Marmontel and composition with Reber. He appeared as a virtuoso in Germany, England, and America, and he wrote piano pieces as well as an opera, "Gilles de Bretagne," which, produced at the Theâtre Lyrique, Paris, December 24, 1877, failed dismally.

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The second, Couperin and Rameau, Murschhauser, Mattheson and Muffat, and

Domenico Scarlatti.

doubt played well," was applauded wildly even when he was abominably false. "The American public as a rule delights in eccentric artists."

There were many singers with good voices; "but voice, without method, without style, without the sacred fire, is matter without spirit." The music schools were merely industrial enterprises. "A speculator rents and furnishes a building in a central position, chooses teachers, and then noisily advertises the opening of a conservatory." The orchestras were made up of Germans or Italians. The German conductors were elected by the players; the players shared in the concert receipts. (Here Mr. Kowalski referred to the Philharmonic Society of New York; and, incredible as it may seem, this society still chooses its conductor, and the receipts at the end of each season are shared by the players.) Operatic performances in New York and Boston were for the display of a star. American pianos had more power; French pianos, more "civilization." The American people, "religious, cold, methodical," enjoyed the music of Handel and Mendelssohn. Dan Bryant's minstrels gave one of the most original entertainments in the country.

Mr. Kowalski preferred Boston to New York. "It deserves the name, the Athens of America, for the study of Grecian and Roman antiquities is pursued there to the utmost. A discussion concerning the precise meaning of a verse from the Æneid or of a phrase in the Iliad will sometimes excite as much interest in Boston as a presidential message of General Grant. Sumner, the great defender of negroes, also known as lawyer, legislator, secretary, was born at Boston, the birthplace of Benjamin Franklin. Butler, the adversary of Grant, perhaps his successor, is also a Bostonian." Several important magazines, published at Boston, were edited by women.

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"We commend the book to the thoughtful reading of every one interested in the life-and-death struggle which is now going on between the two great nations, for it gives an authoritative and satisfactory account of the conditions which led up to the outbreak of the war, and which now govern its conduct."—Boston Transcript.

### By K. Asakawa

For sale at all bookstores and at the Book Room, Number 4 Park Street Houghton, Mifflin & Company, Publishers, Boston The two most popular poets in the United States were Washington—(sic) Irving and Longfellow. Mr. William Pope, an epic poet, like Homer, went from town to town reciting his verses, and was a "great attraction."

At Chicago Mr. Kowalski was so fortunate as to see Lydia Thompson, "the queen of the blondes and the Schneider of America." She was the toast of the town because she had thrashed "the manager of the *Times*. The poor man, not knowing how to rise above his shame-

ful position, finally killed himself."

"Each large town in America possesses at least a half-dozen musical societies, which are generally composed of Germans. I have heard more than a thousand miles from New York orchestral performances of works by Raff, Brahms, Liszt, Schumann, Berlioz, which we have known in France only during the last ten years." At Milwaukee Mr. Kowalski played a fantasia on airs from a then unpublished opera by Wagner. He had never heard the airs, but he wished to please the Germans, so he improvised a piece with successions of diminished seventh chords in the treble and with a broad melody in the bass. It was necessary to do tricks in Western cities. "Leopold de Meyer played fantasias for the left hand while he ate vanilla ice-cream with his right; Wehli played a military piece, and when he wished to imitate the cannon he sat down on the keys in the lowest bass. I remembered the case of a pianist who played concert pieces with a clothes brush, and I thought I could use the brim of a hat in like manner. It is unnecessary to tell you that the announcement of a concert polka, performed with the aid of an opera hat, drew a crowd. Two hatters called on me afterward and asked permission to give my name to a hat just invented by them."

The book is flippant, superficial, contemptuous; yet it contains shrewd observations, and there are remarks that might be pondered with profit

to-day.

Oscar Comettant, a versatile, amusing journalist, one of the most inaccurate of men when he girded up his loins for a serious literary undertaking, visited this country in the early fifties and published his book, "Trois Ans aux États-Unis: Étude des Mœurs et Coutumes

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Framingham (Mass.) Normal School.
Columbia Conservatory of Music (Chicago).

Crane Normal Institute of Music
(Potsdam, N.Y.).
Wadleigh High School, N.Y.
New York Training School for
Teachers.
American Institute of Applied
Music.
Hill School (Pottstown, Pa.).
Briarcliff Manor School.
Morton Street Public School
(Newark, N.J.).
Miss May Winsor's School (Boston).
St. Mary's Academy (Burlington, Vt.)

It is interesting to learn that so many of our foremost educational institutions have introduced a piano-player into the Department of Music. But it is significant that in every instance the choice has been the Pianola.

Under the auspices of the recently inaugurated "Music Lovers' Library," clubs are being formed in all parts of the country to carry on the study of music in private homes. Most instructive and fascinating courses in musical appreciation are now available to all Pianola-owners. A very interesting descriptive handbook of the New Musical Education will be sent to any address upon application to the Æolian Company, 362 Fifth Avenue, New York.

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Américaines," which went into a second edition (Paris, 1858). In this earlier book Comettant stated that music was more assiduously cultivated here than were the sister arts, although it was not better appreciated. Gottschalk, the most distinguished of American composers, was a through and through Frenchman, who happened to be born at New Orleans. What had he to do in a country where, after a brilliant performance, one of the audience slapped him on the shoulder and said, "That's good exercise in cold weather"? and Comettant quoted this criticism, published in an American newspaper the morning after the memorable playing: "I do not like music, and of all instrumental performers pianists are the least endurable. For this reason I was not bored at Mr. Gottschalk's concert; I heard neither music nor a pianist." Nor had other artists fared better. Malibran, Bosio. Tedesco, Laborde, Damoreau-Cinti, had all wasted time here and gained little money, and Alboni and Paul Jullien saved little or nothing. "Mr. S-, pianist of the Duchess of Montpensier, is playing the piano in taverns of New York, to put whiskey drinkers in good humor, and lately one of them came up to him, and, by way of joke, gouged out one of his eyes." The opera had ruined all managers in turn. The manager of Jullien's orchestra lost 250,000 francs in six months. although Jullien conducted all sorts of music, romantic, diabolical, charivaresque, and pancophonous. Leopold de Meyer pleased only because he wore trousers with enormous checks and gave bouquets to the women in the audience, to whom he also threw kisses. Herz once advertised a concert to be given by the light of a thousand Thalberg was forced to open a restaurant in which, between oyster soup and ham, ladies begged him to play one of his celebrated fantasias. A violinist dressed himself as a traditional devil to play the "Carnival of Venice." There were concerts with some piquant attraction, concerts religious, dancing, with a lottery, historical, improvised, comic, pyrotechnic, enigmatical, bacchic, gastronomic. Comettant heard in Boston "a man with a detestable voice give, unaided, lucrative concerts, unaccompanied, and for three consecutive hours he sang the soporific psalm-tunes of all religions and sects." The favorite instrument had been the accordion, which had replaced

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the jack-knife found formerly in the hands of every Yankee; but the piano succeeded the accordion.

Was this a faithful picture?

We know that Tedesco was the rage in Boston; that tickets for her performances were sold at a high premium.\* Mr. Comettant tells us that a mint julep is made with Madeira as a basis; that a sling is a species of cocktail; that "half-and-half" is half water and half brandy, and that a once popular drink, "the thorough knock-me-down," is to be translated into French "casse poitrine." He saw and heard strange things even in Boston. "An American assured me—and I have no reason to doubt his word—that he called daily on a young lady in Boston at her home. He never met her parents, and they never questioned his visits. She had not found it proper to present her young friend to her family, and the family, in a spirit of individual liberty, had not demanded acquaintanceship. The father and mother often gave up the parlor to their daughter and withdrew whenever the visitor came to spend the evening."

\* \*

The artist's opinions are naturally shaped more or less by his or her success. A European reputation is too often an affair of the cable, and we have learned to listen before we applaud. A singer may be puissant at Berlin or Bayreuth, and yet fail at the Metropolitan or Boston Theatre. A pianist may be characterized by German critics as the greatest interpreter of Beethoven, and—perhaps he suffers a sea-change—he is found dry and dull in Jordan or Carnegie Hall. The violinist that excites applause at Helsingfors or London may not quicken the pulse or soften the heart in Chicago or Philadelphia. The visitor, remembering the friendly audience, the admiring critics at home, pronounces American hearers unappreciative, ignorant.

\*Colonel William W. Clapp wrote in his "Record of the Boston Stage" (Boston and Cambridge, 1853) apropos of the first appearance here of the Havana Opera Company at the Howard Athenaeum in 1847: "The auctioneer was early invoked to aid in distributing chances for the rich musical lottery, ... and premiums frequently ran to a ridiculous excess. Parquette seats in the 'Ernani' som went up to \$1.50 and \$1.75 advance on the original 50 cents; and in some other instances, when Tedesco appeared, the seats commanded \$4 to \$5, premium. ... The pecun'ary result of this first season was a net profit of \$12,000, and the honors paid to Fortunata Tedesco attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

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The visitor, often unacquainted with the language, is disconcerted by American manners and customs, and, when he is not artistically or pecuniarily successful, he recounts his grievances in formulating judgment on purely artistic matters. The rooms and the cars are overheated; he may not find food and drink after 11 P.M., or he is in a town where prohibition reigns; he is disturbed by the bustle and rush; the streets are noisy; some one in an adjoining room objects to practice late at night; therefore we are all uncivilized beings and do not understand music. A naturally reserved audience recalls him only twice after the performance of a concert; in Milan he was recalled sixteen times. The opera singer at St. Petersburg received necklaces, bracelets, rings, a tiara, at the end of her engagement; the American audience cares nothing for art.

It has long been an accepted tradition in European cities that Barnumism rules supreme throughout this country. The high prices paid singers and players, the enormous sums gained by a prima donna, the ingenious devices and the inflamed rhetoric of American and passionate press agents, the stories told by the disappointed after their return,—these facts and fancies all tend to keep the tradition alive. It would be next to impossible to persuade an intelligent German conductor or critic of the admirable qualities of the Boston Symphony Orchestra. He might after a severe struggle refrain from saying, "Humbug." He would surely look upon his informant as an enthusiastic American

of little experience, blowing a patriotic blast.

Nor is the visitor always to be blamed if he thinks American pretensions are without solid foundation. Outside of the largest cities there are few orchestras well equipped and respectable in routine. Often he suffers by reason of inadequate accompaniment; often his engagements prevent him from hearing the best we have to offer. He plays in towns where, unknown and poorly heralded, he is heard only by a few, curious and uncritical. Or a singer from a great and subsidized opera house is amazed at the inadequate and careless stage management at the Metropolitan. She wonders at the applause of the audience, at the good nature of the critics, and says truthfully, "This would not be tolerated in a German theatre of the second rank." She

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learns that the public is interested chiefly in the singers as individuals; that pyrotechnics and rant compel applause that causes the pillars to shake; that the subtle composition of a part and the gradual crescendo of dramatic interest to a superb climax pass unnoticed. Devoted to her art, she, too, soon believes us a nation of barbarians, and, in some

instances, the dollars do not tempt her to return.

Even the most intelligent visitors often reason from the particular to the general. They also forget that in this country, comparatively new and recently mighty, there have been no long line of rulers interested in music, no succession of princes ready to support opera or orchestra, no generations of composers, chapel-masters, organists deeply versed in their art. For years this people was busied in making a nation. It had no time, no money, for the luxuries and the graces, except possibly in one or two cities, in which men and women of foreign descent exerted influence. The country as a country was not musical. The traditions were against music, except as an aid in worship. was a prejudice against opera, operatic singers, and all fiddlers. advance of late years has been enormous, but such an advance is neccessarily somewhat feverish and superficial. Money can bring singers and players and conductors across the Atlantic every season; it cannot, as in the twinkling of an eye, make a public musical throughout the land or in one city. And there are some who think that art is not for the great public, even in Paris or London or Berlin; that art in all its beauty can be thoroughly appreciated and understood only by comparatively few.

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(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.\* It was composed in 1888. It was performed for the first time in Boston at a Symphony Concert on April 15, 1899, and it was also played on December 23 of that year and on February 11, 1905.

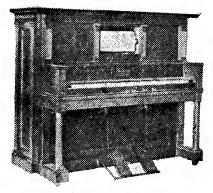
The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert.

Lento, D minor (4-4). There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro-non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp

\* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888.

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remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the 'Muss es sein?' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, how in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English

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horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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Schumann . . . . . . . . . . . . Symphony No. 2, in C major, Op. 61

I. Sostenuto assai; Allegro, ma non troppo.
II. Scherzo: Allegro vivace.
Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

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Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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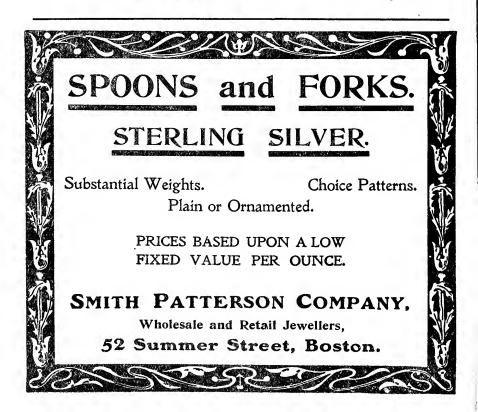
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SYMPHONY IN C MAJOR, No. 2, Op. 61 . . . ROBERT SCHUMANN (Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music. A change of scene

might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.\* The first performance in

\*The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

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as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,\* a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic inter-Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction

\*Georg Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828-32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a

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The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to



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some is incongruous in this extremely romantic movement. The me-

lodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two

horns, two trumpets, three trombones, kettledrums, strings.

Fantasia in D major for Orchestra . . . . . J. Guy Ropartz

(Born at Guingamp, France, on June 15, 1864; now living at Nancy.)

This ''fantaisie'' was composed in August–September, 1897. It was performed for the first time by Colonne's orchestra at the Châtelet,

Paris, March 6, 1898.

The work, dedicated to Étienne Chauvy, is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. It is built on two themes. Both of them are melodies of Brittany or in imitation of them. The first, a vigorous dance tune, is in 5-4 rhythm, and is announced immediately by 'cellos and double-basses, Assez vite. There is an interruption of a few measures, Lent, 4-4, "and the theme is played



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as before, but with the addition of violas. There is a second interruption, Lent, 4-4. The second theme, of a more tender nature, is divided into two sections, and the former assumes later a heroic character when played by the brass. The first section is sung at first by the clarinet, 3-4, 4-4. This phrase is developed by other instruments. The second section is at first a violin phrase, Un peu plus lent, 2-4. The rest of the work is a development of this thematic material.

Although Ropartz intended at an early age to be a musician, he studied at Rennes at the college of St. Vincent, then at Vannes with the Jesuit fathers. He was admitted to the bar at Rennes. went to Paris to study music. He entered the Conservatory as a pupil of Dubois and Massenet, but he left to study with César Franck. 1894 he was appointed director of the Conservatory of Nancy. conservatory concerts are given yearly under his direction, and the programmes of these concerts are distinguished by catholicity and fine taste. The list of his works includes incidental music for Lotiand Tiercelin's play, "Pêcheur d'Islande" (Paris, 1893), and from this two concert suites have been arranged; music to Tiercelin's "Kêruzel" (1895), "Le Diable Couturier" (1894), and "Famille et Petrie" (1891); two symphonies (the first was performed in 1895, the second lately); "Les Landes," a Breton landscape for orchestra; "Cinq pièces brèves" for orchestra; "Dimanche Breton," an orchestral suite in four movements; "Carnaval," impromptu for orchestra; Quartet in G minor (1894); Serenade for strings; "Lamento," for oboe and orchestra; a 'cello sonata; Adagio for 'cello and orchestra; Festival March for orchestra; the One Hundred and Thirty-sixth Psalm for chorus, organ, and orchestra (1898), performed at Paris, in French provincial towns, and in cities of 'Germany; "Prière," for baritone and orchestra; "Quatre Poèmes" (after Heine's Intermezzo), for baritone and orchestra (1800); "Les Fileuses de Bretagne," for female voices; music for church; pianoforte pieces, among them a piece in B minor for two pianofortes (1899); Andante and Allegro for trumpet and piano; organ pieces; a few songs.

Ropartz is the author of a comedy in one act, "La Batte," played at the Théâtre d'Application, Paris, in 1891. He has written volumes



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of poems,—"Adagiéttos," "Les Nuances," "Modes Mineurs." He has translated poems by Heine; edited, in collaboration with Tiercelin, "Le Parnasse Breton Contemporain"; and written criticisms and impressions of travel entitled "Notations artistiques."

Little is known of Ropartz's music in Boston. Three of his organ pieces are familiar to some organists, and Miss Lena Little sang his "Berceuse" at one of Miss Terry's concerts in Jordan Hall, March 20,

1905.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.
Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The Signale, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar, 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is

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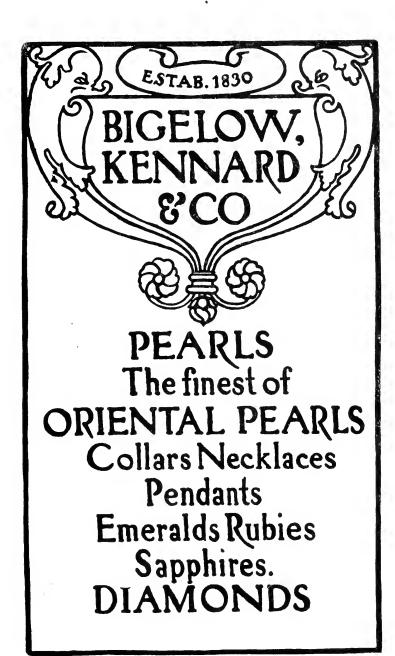
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dedicated "To my dear friend, Ludwig Thuille" (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

Extracts from Lenau's\* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

These lines have been Englished by John P. Jackson†:—

Don Juan (to Diego, his brother).
O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (to Diego). I flee from surfeit and from rapture's cloy, Keep fresh for Beauty service and employ, Grieving the One, that All I may enjoy. The fragrance from one lip to-day is breath of spring: The dungeon's gloom perchance to-morrow's luck may bring. When with the new love won I sweetly wander, No bliss is ours upfurbish'd and regilded; A different love has This to That one yonder,— Not up from ruins be my temples builded. Yea, Love life is, and ever must be new, Cannot be changed or turned in new direction; It cannot but there expire—here resurrection; And, if 'tis real, it nothing knows of rue! Each Beauty in the world is sole, unique: So must the Love be that would Beauty seek! So long as Youth lives on with pulse afire, Out to the chase! To victories new aspire!

\*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad: his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years #He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

†John P. Jackson, journalist, died at Paris, December 1, 1807, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.



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DON JUAN (to Marcello, his friend).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The

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melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of ''Longing.'' Soon enters a ''molto vivace,'' and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is ''Anna.''

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.\* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer

\*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel, And on the hearth the cold is fiercely crucl."

Overture to "The Mastersingers of Nuremberg."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. Weissheimer gave a concert at Leipsic, November 1, 1862.

Wagner conducted the overtures to "The Mastersingers" and "Tannhäuser." The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money."



Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tännhauser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, Moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is

well maintained.

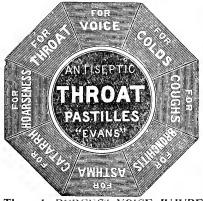
2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

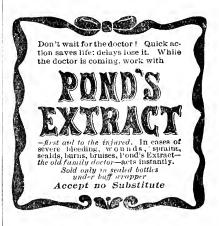
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of



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 Walther for Eva. Oboe, clarinet, and horn are associated with the

flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.\* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompani-

ment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an Allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? Scheint mir nicht der Rechte!" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously

\*See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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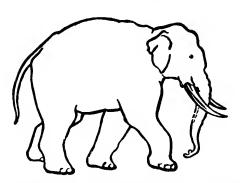
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Albert, Eugen d': Pianoforte Concerto, No. 2, in E major,	
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public rehearsal, April 7, 1905.  Berlioz: Fantastic Symphony, No. 1, in C major, Op. 16A.  January 28, 1905
January 28, 1905
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§No note was prepared for this concerto, for Mr. Hess played it at short notice in consequence of the sudden

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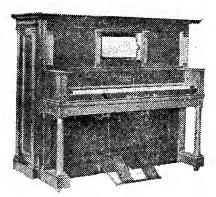
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Vieuxtemps's Violin Concerto in D minor, No. 4, Op. 31, announced to be played on November 12, 1904, by Mr. Schmedes,† was not played; for notes see page 208. Mr. Hess† played in its stead Bruch's G minor Concerto, Op. 26.

Instead of Bruch's Fantasia on Scottish Airs for Violin, announced for Decembre 3, 1904, Bruch's Concerto No. 2, in D minor, Op. 44, was

played by Mr. Ysaye.

Beethoven's overture, "Leonore" No. 3, was substituted April 8, 1905, for Smetana's overture to "The Kiss," played on April 7, 1905.

Schubert's Funeral March, orchestrated by Liszt, was played at the beginning of the concert of January 7, 1905, as a tribute to the memory of Theodore Thomas.

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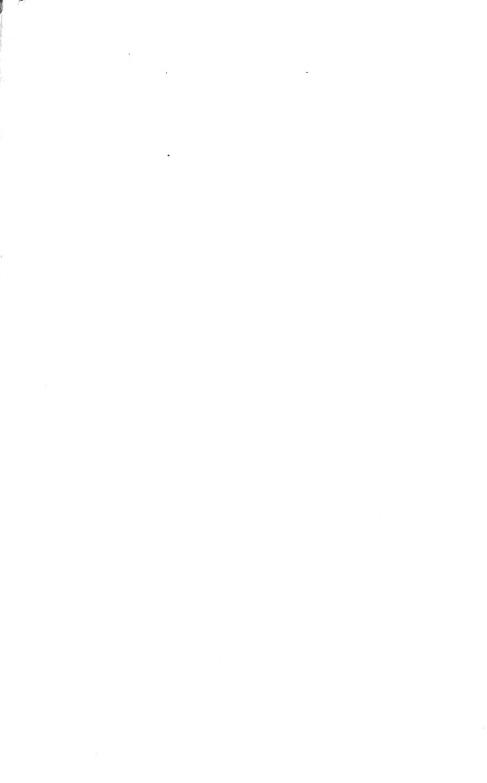
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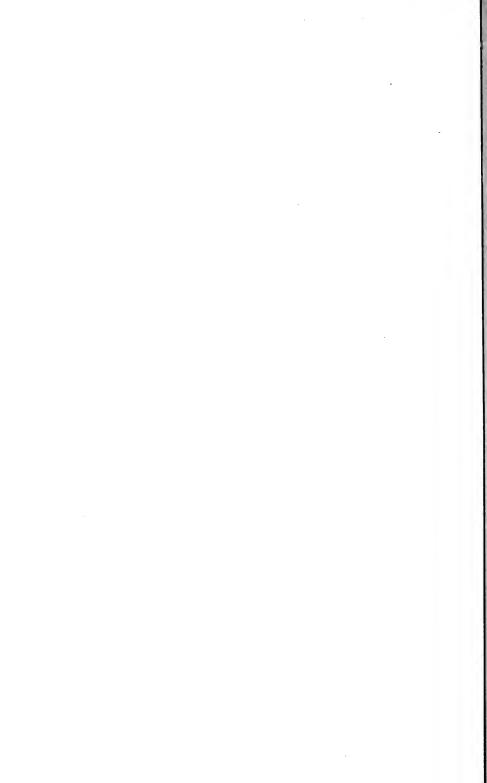
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